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HOME MOVIES



Harold M. Lambert

JANUARY · 1944

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR

VICTOR

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home MOVIES

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REEL FELLOWS

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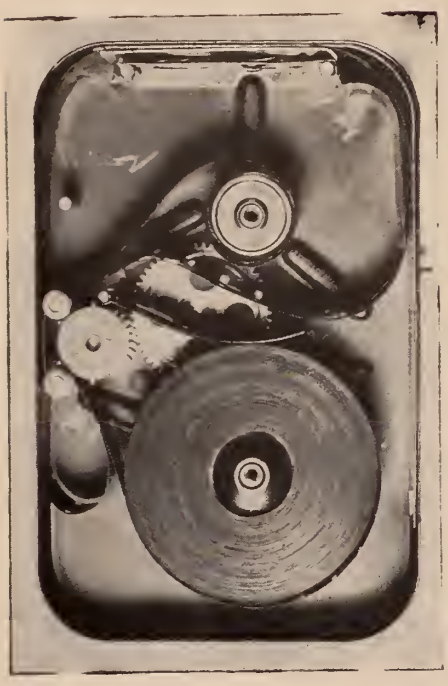
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The Reader SPEAKS



Correction

Sirs: I wish to thank you for bringing to my attention, the slight error made in the diagram of the 16mm. film magazine recently submitted by me and published in "The Reader Speaks" column of the October issue.

I regret the draftsman's oversight in transcribing the rough sketch submitted to him. I am enclosing a photograph herewith showing the correct method for threading film in this magazine.—*Edward Flutot.*

Post-War Camera

Sirs: Joseph Lenser spoke for a lot of movie amateurs in his article in the November issue. His idea of a "basic" camera to which improvements such as windback, lens turret, etc., that can be added later, is a sound idea. Such a camera would overcome all sales resistance on the premise that the camera owner's initial investment would not have to be sacrificed to some extent at a later date when his desire grew, and his pocketbook permitted the refinements that otherwise could be had only by trading his camera in on another make or model. —*Edward Brown, Long Beach, Calif.*

Sirs: That guide pin provision in the post-war camera suggested by Joseph Lenser in last issue is a dilly of an idea. Take it from a movie bug who has encountered all sorts of difficulty lining up his camera with title cards, here is the one simple but foolproof method that assures titler alignment—and so simple for the manufacturer to provide, too.—*John Bannister, Boston, Mass.*

Sirs: I like the suggestion, offered in your article in last month's issue, that the post-war camera provide for use of either spools or magazines of film. Magazines, which the amateur himself could load with film indoors would put an end to the troublesome red light-flashes often so noticeable along the margins of Kodachrome that is loaded or unloaded in daylight.—*Garrett Smith, St. Louis, Mo.*

Windback for Revere

Sirs: In the July, 1943 issue of HOME MOVIES there appeared an article by H. D. Hamill describing a method of making a windback and frame counter for a Keystone "8" cine camera.

I am interested in a similar attachment for my Revere "88" and am wondering if you have published an article previously on how to construct same. If not, will appreciate hearing from any HOME MOVIES reader who can supply suggestions or working diagrams. — *James E. Young c/o Federal-Mogul Corp., Detroit, Mich.*

● Readers who have constructed such gadgets for the Revere are invited to submit details to HOME MOVIES or directly to Mr. Young.—Ed.

Backwinding Magazines

Sirs: I have been a constant reader of HOME MOVIES for the past three years and at last I have come to a problem which I cannot find solved in any of the thirty-six issues I have on file.

Do you people or any of your readers have the dope on a backwind or a method of backwinding film in 16mm. film magazines? — *Robert Howard, Grosse Pointe, Mich.*

● We know of no instance where this has successfully been accomplished. still, some exploring cinebug may have the answer to this problem. If so, HOME MOVIES invites his correspondence. —Ed.

This Interest You?

Sirs: I would like to contact some reader interested in motion picture printing, using the projector as the printer. In my own experimentation, I have met with considerable success in this manner, by replacing the regular projection lamp with a less brilliant 7½ watt lamp, which serves as the printing light.

I wonder if any movie maker has ever tried using a sound projector to duplicate sound film in this fashion, with the photo electric cell exciter lamp being used to print the sound track?—*James R. Oswald, 1646 W. 101st St., Chicago, Ill.*

Film Coupling Idea

Sirs: When several films are to be shown in one evening, a smoother program will result if films are spliced together on large reels, obviating need for frequent interruption of the program for re-threading, etc. This, of course, if your projector allows for larger reels.

On one hand, repeated splicing and breaking apart of reels of film in combination programs rapidly eat up trailer and leader until they must be replaced and perhaps a frame or more of the picture itself lost in these operations. Another method is to provide a leader and trailer of opaque film stock for all pictures, these to be not over two inches long. Cut each leader and trailer squarely across at exactly midway between sprocket holes or what would be the center of one frame. In addition, prepare one leader and one trailer six feet in length, timming one end of each in middle of one frame area as with the short leaders and trailers.

Insert pointed end of long leader into slot of takeup reel, then butt (do not overlap!) the newly cut square end to end of short leader attached to the first film to be shown. Make sure leaders are both shiny side up and in accurate alignment as to sprocket holes. Apply a short strip of ¼-inch scotch tape over the joint and trim off evenly with edge of film with a razor blade, thus completing a temporary splice. If splice is to last for more than a single showing of the films, apply another strip of scotch tape to the joint on opposite side of film. Repeat this temporary splicing procedure for rest of the pictures, winding the film on a temporary takeup reel, and finally adding the six foot trailer to end of last picture.

A professional-like screening of pictures will result. There will be no flash of light between time of starting projector and appearance of title and scenes of first picture, nor will any light flashes or lengthy trailer delays occur between the end of one picture and the beginning of another. After the show, the scotch tape may readily be removed from the films should it be necessary to re-spool them on individual reels.—*Lorus J. Milne, Philadelphia, Penna.*

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Home Movies' Post War Survey

Club Members Quizzed On Their Wishes For Improved Equipment

THREE-TO-ONE predominance of 8mm. cameras and projectors over 16mm., strong demand for a back-wind on cameras, great interest in single-frame projection, and a desire for better optical systems, sound-on-film and color at lower cost are among the interesting results brought out by a survey of movie club members throughout the country recently completed by HOME MOVIES.

Questionnaires were sent to amateur movie clubs in all parts of the country as a rapid means of obtaining a cross-section of the opinion of a large number of amateurs. The response was gratifyingly large, especially in view of the considerable number of club members now serving with the armed forces, and demonstrates the keen interest felt by amateurs in the design of future equipment.

Of the total number of equipment users replying to the questionnaire, 38.0% consistently employ titles and 12.5% use some form of sound—figures which show the importance amateurs attach to titling and the strong desire for sound. If one amateur in eight now projects with sound, it is obvious that when more convenient methods and apparatus are available, the proportion will be far higher.

The five wanted camera features receiving the highest total of votes were the back-wind, sound, frame-counter, lens turret and a motor for longer footage. Heading the list was the back-wind, which received more than three times as many votes as any other feature, 40.4% of all the clubs favoring it. It is evident that an increasing number of movie amateurs desire to regularly make lap dissolves, wipes and other effects which are only possible when the film can be moved in both directions.

The next feature in order of popularity was sound with 12.8% of the clubs asking for it. Most of them specified sound-on-film. Since sound has been available for years, it is obvious that what is meant is a convenient system at a price within reach of the amateur's pocketbook. In several cases replies specified "sound at a price."

The other three features among the five leaders were tied, each receiving the approval of 10.6% of the clubs participating. The demand for a frame-counter is not surprising, since a back-wind is of little value unless the counter makes it possible to wind back a precise number of frames rather than feet. The lens turret has always been a feature of the more expensive models, but the vote suggests that manufacturers of lower priced equipment might well study the possibility of incorporating it in their cameras. The same is true of the demand for longer takes on a single winding. Perhaps the answer to this will be found, not in stronger springs or multiple springs, but in the battery-driven electric motor, or an air-turbine operated by small cylinders of compressed air, carbon dioxide or other gas, as was done years ago on a portable camera for expedition work.

The parallax-corrected viewer was next on the list, with 8.5% of the clubs asking for it. This has been a general trend for years, but there is evidently still a demand for a view finder which can be easily and quickly adjusted to show the correct field for close-ups, titles, inserts and other material shot at extremely close range.

Next in popularity are magazine-loading and moderately priced fast lenses. It seems highly probable that the greatly increased optical manufacturing resources created in the United States by wartime demands will make the dream of faster lenses at a reasonable price a concrete reality. This will probably come in several directions: mass production of a few standard types; drastic simplification of methods of grinding, polishing and assembling; and perhaps even more radical techniques made possible by the use of plastics for some components.

Six other camera features received a sufficient number of votes to make them worthy of inclusion: easier film loading, cheaper color, focussing on the film, dissolve, single-frame exposure and a built-in exposure meter.

The expressed wishes of movie club members in regard to projectors presents a clear and precise picture, since four major items received the overwhelming majority of votes. These are: good single-frame projection, more light, quieter operation and compact sound at a reasonable price.

While the popularity of this feature has been recognized, it will come as a surprise to many that good single-frame projection is demanded by more amateurs than any other projector detail, indicating a rising interest in the study of individual frames which will doubtless be reflected in the slide-film and sub-standard still camera field as well as in the design of post-war projectors. Many of those voting for better single-frame projection specified they wanted a much brighter picture, which, of course, goes hand in hand with more light, a cooling system which will not interfere with light transmission, and adequate pressure at the gate to hold the film flat.

The demand for more light was to be anticipated and it seems likely that war-time developments in lamp design and optical systems will make this a post-war reality. More powerful light sources, coupled with optical systems which will transmit that light efficiently to the screen, should bring bright pictures of adequate size within the reach of every movie amateur.

The demand for quieter operation will also cause little surprise. With the growing use of sound, it becomes increasingly important to silence mechanism of the projector as far as possible, since the majority of spectators sit within a few yards of the machine. An electric phonograph in the home, for example, produces virtually no audible sound save that which it is producing, and an equally self-effacing silence would do much to increase the popularity of projectors in the home.

Equally insistent is the demand for sound, and since three-fourths of the voters who expressed this wish are 8mm. users, this carries with it a host of new poblems, some of which are still unsolved, so far as has been made known. Many voters specified sound-on-film, and there is little doubt that this would be the most satisfactory solution. However, the low linear speed of travel of 8mm. film makes the matter of an adequate frequency response a serious problem with present methods, and it would not be surprising if the final solution were to be along drastically new lines. Pending such a development, it is probable that a convenient auxiliary device, such as a magnetic sound-on-wire recorder and reproducer, would be popular, particularly if it could be positively coupled to the projector.

Well behind these four leading items, six other projector features were favored by a significant number of club members: combined 8 and 16mm. operation, better lenses, less spilled light, larger reel capacity, better cooling and definite, marked speeds.

To further broaden the scope of this survey, questionnaires are now being sent dealers, asking preferences of their customers. In this way, the opinions of all classes of cine equipment users will be obtained.

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Revere Camera Company, Chicago, Illinois

REVIEWS... of Amateur films

By J. H. SCHOEN

WHAT "Dog Patch" lacks in continuity it makes up in action and color in an entertaining 200 feet of 8mm. Kodachrome produced by W. P. Dixon of Ft. Worth, Texas. Taking the "Sadie Hawkins' Day" idea made popular by the comic strip as his theme, Dixon conceived a pleasing story and cast it with a score or more of enthusiastic young people who did right well with their parts.

The story concerns the measures taken by the fair maidens of Dogpatch to snare a man when Sadie Hawkins' Day arrives. All the men, of course, are bashful and reluctant suitors and the girls are shown subduing them with shotgun, club or rope and eventually bringing them before the justice of the peace for tying of the nuptial knot.

The locale, as established by the comic strip, offered unlimited opportunity to clothe the characters in colorful and outlandish costumes, yet Dixon did this without going to extremes with the result that there is a constant play of lively color in every scene.

The occasional tendency of various actors to overplay their parts often leads to the continuity getting out of hand. A little more objective direction would have made this an outstanding amateur picture.

The photography is generally good, but there is a noticeable lack of closeups and the progressive moving in of camera to build interest in a character or situation. This type of story affords rare opportunity to play up interesting characterization, which could have been done in "Dog Patch" if the various characters were pictured in more closeups and under more restrained direction.

A fault is the lack of a series of spoken and descriptive titles which would add more interest to the story and tighten up the continuity. As it is, action frequently occurs on the screen that is not fully understood until succeeding scenes appear. Insertion of titles would clear up questionable action and improve audience perception.

Filmer Dixon has demonstrated a real "feel" for making action movies and with the experience acquired in filming "Dog Patch," his future productions should arouse more than ordinary interest. A 3-Star Home Movies Merit Leader has been awarded the film.

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 and 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

All films are returned promptly by insured express together with merit leaders and special analysis report.

AN interesting feature of "A Christmas Wish" is the opportunity it afforded its producers, Merle and Les Williams, of Los Angeles, to undertake some trick effect filming. Consisting of 100 feet of 8mm. Kodachrome, this well developed continuity concerns a young mother who reads a newspaper announcement of a Christmas tree shortage. Thus, she decides to provide a substitute, and goes out into her yard where she cuts several branches from a cypress tree. These she fashions into a Christmas tree and while trimming it, expresses the wish for a fairy to help her. Fatigued, she falls asleep beside the tree and soon the fairy appears, wand in hand, to magically change the homemade tree into a beautiful spruce, gaily decorated with tinsel and ornaments. The fairy awakens the mother, then vanishes.

The night before Christmas, her little son is playing with last year's toys. Mother urges him to write a note to Santa. Sealing the note, he scrawls Santa's name on the envelope and scampers off to bed. Downstairs, Daddy is placing toys under the tree, and additional trick photography shows some of the toys appearing magically. Christmas morn, the little boy awakens to discover all the gifts he asked of Santa, and closing scenes show him playing with them.

While there is underexposure in some of the scenes, photography is generally good with a nice choice of camera angles in most action. Execution of the trick sequence picturing the fairy were especially good. The trick shots of toys magically appearing under the tree can be omitted as they play no part in the continuity, are merely another demonstration of trick (stop motion) photography.

While titling was quite complete, the titles would have been easier to read if lettering had been larger and bolder. This is a fault prevalent with many 8mm. films and is especially important in view of the smaller area in which 8mm. pictures are screened. For this reason, title letters should be bold and sharply outlined, and there should not be too many words to a line to crowd the letters and further add to illegibility.

Good continuity and editing weighed favorably to net this picture a 3-Star Home Movies Merit leader.

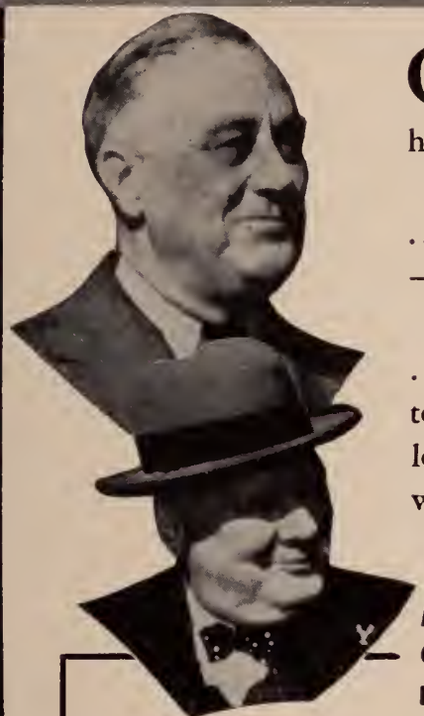
"Oh Daddy!" filmed by Joseph J. Palko of Hammond, Indiana, runs 100 feet in 8mm. Kodachrome and presents a continuity idea for picturing two little girls objectively instead of by the "snap shot" method. Daddy and the two girls visit a park. Daddy brings his camera and tripod along, ostensibly to make movies. Lacking a plot, he consults Eastman Kodak's book on How to Make Good Movies while the children romp on the lawn nearby. Presently Daddy falls asleep and the kiddies take his camera and tripod and set out to shoot some pictures. When Daddy awakens, he hurries to his camera to find it unharmed but with the film entirely used up.

Removing film from the camera, after admonishing the girls, he sends it away to the laboratory for processing. Two weeks later, indicated by a title, a package arrives. Daddy and the girls open it and find a huge trophy, evidently awarded the little girls for making a prize movie.

While the story idea is good, it was not properly developed from the camera point of view. After the little girls take over the camera, there is too much left to the imagination. We have merely assumed that arrival of the trophy indicated an award bestowed on the girls. Palko may have run shy on film in making the closing sequences, and had no footage to make scenes that would clarify the action after film was sent away. But informative titles at this point would easily bridge the gap. Additional informative titles are needed elsewhere in the film to claarify meaning of action. Picture received a 2-star leader.

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CINE ROUNDUP

★ News Topics of Interest in the Realm of Movie Making

The Year 1943 might well be marked as the turning point in the development of 16mm. motion pictures—the year an "amateur medium" came of age and was recognized equally potent as standard 35 in its ability to entertain, instruct and inform. Most powerful influence, perhaps, was the government's use of 16mm. films in training and in supplying screen entertainment to men in service overseas. Industry, too, discovered what many advocates of visual education have claimed for years, that instructional films shorten training time required for new employees from fifty to seventy-five percent.

All this has had effect of giving authoritative weight to the heretofore dubious claims of the proponents of visual education. So much so, that big business, always capable of taking a well placed kick and running it for a touchdown, is now focusing attention on the wide and not yet fully explored field of visual education for post-war development. Where production, distribution and exhibition of instructional films for schools has floundered for years, unable to get a decent start toward the unlimited goal that lies ahead, big business now looms ready to take over and make something of this important field of motion pictures neglected so long by the very people to whom its success is most important.

In August, Henry Luce and associates in Time, Inc., publishers of Time, Life, and Fortune, purchased a controlling interest in General Precision Equipment Corp., in a move believed paving the way into the 16mm. film field. It was previously reported that Time, Inc. had for months been surveying the 16mm. non-theatrical film field, with an eye towards the post-war field for 16mm. educational and entertainment films.

Supporting this is fact that in November, Time, Inc. was reported to have purchased the world's largest library of strictly educational films from ERPI Film Consultants. There is some conjecture, too, that Time, Inc., with its interests in radio broadcasting and television, may have plans for a new instructional set-up for schools by which teaching films would be made more generally available to the nation's classrooms by means of wired television, thus circumventing the distribution problems that have been a serious factor in retarding development of visual education for schools to date.

Walt Disney and Walter Lantz, top-notch producers of animated cartoons for theatre screens, have broadened their field of production to embrace training films which invariably require a measure of animation to clarify certain operational sequences. Originally called upon to supply animated sequences for outside training film producers, both entered the training film field and are reportedly now producing more training films than any other organization. Disney has publicly announced that his organization will produce teaching films after the war.

★ ★ ★

South America is fully awake to possibilities of the educational film. Recently, Nathan D. Golden, chief of the Motion Picture Unit of the Department of Commerce advised the short subjects departments of Hollywood studios that they will overlook a tremendous post-war market unless they immediately survey the 16mm. situation in Latin-America.

At present, according to Golden, the office of Coordinator of Inter-American Affairs (CIAA) with its 13 16mm. projectors and its 69 mobile trucks and films, is bringing home to educators and civilians in the remotest regions of Latin-America, the effective teacher the motion picture can be when used for that purpose. Many Latin governments such as Brazil, Chile, Colombia, Ecuador and Peru are sponsoring use of visual education via motion pictures.

★ ★ ★

Commander E. B. Oliver, of the Bureau of Ships, Navy Department, recently stated: "In the Navy itself, we are now teaching just about everything by means of 16mm. motion pictures, from tying knots to swimming."

★ ★ ★

Recently, 20th-Century-Fox's camera department put into feasible form, a process ultimately expected to give motion pictures the complete illusion of third-dimension. Method consists of a combination of lens treatment, composit perspective, and a certain lighting technique which can be applied with equal results to either black and white or color films. Cameras necessary to success of the illusion have extreme wide aperture and fast cutting action of the shutter.



★ ★ ★

Recently the Princeton Film Center, Princeton, N. J., received a letter via Clippermail from the office of Civilian Defense, Honolulu, T. H., ordering a motion picture entitled: "Know Your Enemy Japan!" As though they didn't!

★ ★ ★

The America Standards Association, long noted for their success in inducing manufacturers to standardize on such items as size and thread of screws and bolts, weights and thicknesses of metal plate, the weights of fabrics, printing papers, etc., have just announced completion of a new standard of Photographic Speed and Speed Numbers which will be of considerable value to the amateur photographer. While the present standard may well be considered a major advance in unifying method of expressing sensitivity characteristics of photographic materials, the committee's work is far from complete. Present standard describes detailed methods for determining values only for the commonly used amateur materials. It is planned that as fast as possible, standards will be drawn up to cover all classes of film.

★ ★ ★

Thirty-six minutes of continuous speech can be recorded on 11,500 feet of hair-like steel wire on a spool no larger than the ordinary 50 foot film spool, in a new type of magnetic wire sound recorder being built by General Electric Company. It is reported that some manufacturers are looking into possibility of obtaining license to use system as a means of providing sound for home movies, especially 8mm., after the war.

★ ★ ★

When American aviators shoot down a Jap plane in Pacific battles, and no one is around to confirm the kill, they are still assured of due credit and the honor of painting another "rising sun" on fuselage of their plane indicating their shooting score. Installed in all fighter and bomber planes is a compact 16mm. camera which photographs everything within the aerial gunner's range while his gun is in action. The instant gunner or pilot presses firing switch of his weapon, the camera starts exposing film and records all hits and near misses.

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Our lamps still blaze twenty-four hours a day, lighting our efforts to meet the armed forces' increasing demands for fine binoculars. But we find a quiet moment now and then to dream of certain treasured blueprints, to add another rough sketch or two to a steadily mounting collection carefully hoarded for the future. For they are our plans for after-Victory cameras and photographic equipment greater than any ever produced before—thanks to new skills learned, new methods pioneered, in making optical instruments of highest precision for war. Expect your next new camera to be a Universal!



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UNIVERSAL CAMERA CORPORATION

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NEW YORK • CHICAGO • HOLLYWOOD

HOME MOVIES
Published in Hollywood
JANUARY 1944



• There should be a basic story idea for every picture whether it is to be a playlet, a documentary effort, or a chapter in the movie record of the family.

MAKE YOUR MOVIE TELL A STORY...

By FREDERIC FOSTER

WHEN a contest film fails to place—when an amateur movie on any subject arouses but mild and disappointing enthusiasm — the fault invariably lies in lack of continuity. Excellent cinematography in itself does not necessarily make a good motion picture. The individual scenes must be strung together in an attractive pattern to tell a story or relate a fact just as these words, forming a sentence and then a paragraph, make a complete statement.

Continuity, that far too little understood cinematic element, is the very technique of motion picture construction. Briefly, it is the method of arranging scenes and titles so that a continuous audience interest flows through the entire picture. It makes entertainment out of a number of assorted shots which would be of limited interest by themselves.

Continuity is essential to films of every classification: family movies, documentaries, and to travel as well as fictional or dramatic compositions. The basic mechanical construction of continuity follows this pattern: an introductory long or "locale establishing" shot; medium shot of characters; and then depicting the story or narrative in medium, close and closeup shots. A sequence, which pictures the complete development of one idea or incident in the story, is equivalent to a chapter in a book, and is often underlined with a fadein at the beginning and a fadeout at the end.

The visual content of the film as a whole is more intangible. Scenes must follow each other in a manner to afford smooth and understandable presentation of the subject. Hence, every scene we shoot must be considered not only for its own value, but its relationship to the scene preceding and the scene following it. If, for instance, we have a scene of our young daughter eating a dish of breakfast cereal, then follow it with a shot of her riding her tricycle on the sidewalk, the continuity is poor. Audiences will wonder how it all happened — will miss the omitted shots that would picture the child's activity between eating breakfast and riding her tricycle. It will not be a complete and comprehensive tale.

That is why the best amateur movies are first planned on paper, in scenario or "shooting script" form. Here the action can be plotted, if only in skeleton form, making it possible to visualize any breaks in the continuous development of the story. When such advance planning is not feasible, as with many travel and vacation films, we can at least keep in mind what we are going to do with the shots after we have made them. By keeping one eye on continuity this way, we often can pick up connecting or "tie-in" shots as we go along that can be used at editing time to knit our picture into a reasonable continuity.

To the amateur to whom continuity is yet an untried technique, we suggest this procedure: construct your film or your shooting script, if you will, just as you would a letter covering the very subject you wish to film, with the same attention to detail and progressive steps of narration. In writing a letter about a trip from New York to California, we would not jump from a description of our experience in Chicago to that of our stay in Los Angeles without mentioning how we got there and give interesting account of things that happened to us between the two cities. Neither should we break continuity in a film story by jumping abruptly from one subject to another.

Good continuity can be obtained by having successive scenes reveal the progressive stages of a manufacturing process, a surgical operation, or a boat race. Or by arranging our scenes in chronological order, as a day at the beach, a motor trip, a week-end excursion. Or by grouping our scenes by subjects as with a vacation in Florida, trip to the desert, the mountains, the beaches, etc.

• *Continued on Page 38*





• Fig. 1 (above)—Showing author's recorder which cuts from center to outside of discs at either 78 or 33 R.P.M. Fig. 2 (right)—With author at controls, the dialogue of two narrators is recorded according to pre-determined scoring time.

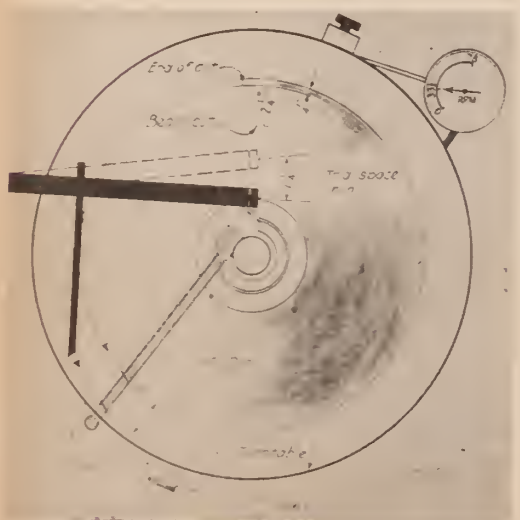
Recording Sound On Discs For Cine Films

By JOE P. GRAY

As interest grows in disc recorded sound for home movies, it naturally follows that an increasing demand for knowledge of disc recorders and recording technique will ensue among movie amateurs. The equipment presently available for amateur production of disc recordings ranges all the way from the moderate priced combination radio-phonograph-recorder to the professional type recorders used in making radio and commercial transcriptions.

For home movies, the first named has not proved satisfactory for several reasons, one of which is the limited disc size and another, the invariable 78 r.p.m. turntable speed. These two factors make it impossible to turn out records for other than short hundred-foot lengths of film. For films running 400 feet or more in length (200 feet in 8mm.) satisfactory sound accompaniment cannot be had from a series of small 78 r.p.m. discs that require changing and cueing during projection of the picture. The longer playing record then is the only solution for the serious movie amateur who will not be satisfied with anything but a smooth, uninterrupted performance when screening his films.

In the November issue, I described the recording-playback equipment which I use in conjunction with my Eastman model EE 16mm. projector and which enables me to record discs of background music, narrative and sound-effects for my films. The recorder which I described is illustrated again this month at top of this page. I selected it after much trial and error. I discovered that best results are had from that type of recorder which povides an overhead lead screw and also cuts from the center out towards the rim, eliminating the annoyance of shavings fouling the recording needle. These are two of the basic features of the best professional disc recorders in use today.



• Fig. 3—Top view of recorder. Dotted lines indicate position of recording and tracking arms after trial run of 125 feet of 16mm. film, recording inside to outside. Comparative area is then marked near edge of disc and actual recording cut in this space.

Readers will be interested in the procedure involved in making a synchronized record with this equipment. For a 400 foot reel of 16mm. film, it is necessary to use a 16 inch disc. This should be of the latest type glass base. The better quality disc used, the better will be recording results.

However, in the event that there is no choice in the type or diameter of blank discs obtainable, it may be necessary to use a 10-inch paper-base recording disc. Incidentally, the cheaper paper-base discs are advantageous until the amateur has gained some experience in recording. So, with this in mind, let us consider the conventional 10-inch paper base blank recording disc.

A disc of 10-inch diameter will be sufficient to record sound for approximately 125 feet of 16mm. pictures, depending upon the number of lines cut per inch. This may vary from 90 to 120, depending upon the lead screw used with the cutting mechanism. It is desirable to record as many lines per inch as grooves and disc will permit for two reasons: First, because more narration can be recorded on the disc, thereby adding to the length of film that may be

• *Continued on Page 37*



• Reproductions of frame enlargements from Werner Henze's 8mm. photoplaylet "Bohemian Baloney" notable for skillful lighting of interiors.

MOVIE *of the* MONTH

By J. H. SCHOEN

A CLEVERLY directed, fast moving skit facetiously titled "Bohemian Baloney" is the Movie of the Month for December. Produced on 125 feet of 8mm. panchromatic film by Werner Henze of St. Louis, Missouri, the production is especially notable for fine photography, excellent lighting of interiors, a pleasing titling and editing job, and some fine acting by a carefully managed cast of amateurs.

Mr. Henze's movie making skill first came to the attention of HOME MOVIES' editors in the fall of 1940 when his contest entry, "Slab Happy" was nominated for honorable mention. In "Bohemian Baloney," this filmer demonstrates that he has come a long way since the days of filming "Slab Happy."

"Bohemian Baloney" is a story about an artist and his wife and a moneyed couple who visit them unexpectedly to purchase paintings. The artist and his wife have decided to go to a movie and, as is so often the case, the impatient husband is pacing the floor of their apartment while his wife applies final touches of makeup, adjusts the seams in her hose, etc. A good human interest touch is the manner in which the artist is shown roaming the living room, adjusting a crooked lamp shade, or straightening a picture frame he imagines tilted. When a fleck of cigarette ash is dropped on a small table, he carefully brushes it into palm of his hand and properly disposes of it.

Just as he and wife are ready to leave, the telephone rings. Answering it, the artist tells his wife the rich Mr. and Mrs. Gotdough are coming over to buy some paintings. They hurriedly change from street clothes to less meticulous attire of artists. The husband gets out his paintings and sketches and distributes them about the room. His wife, to lend an air of the bohemian usually expected of artists, reclines on a divan and lights up a cigarette. Mr. and Mrs. Gotdough arrive and are admitted by the artist. They are seated and various paintings are held up for them to admire by the artist who explains the fine points of each. At Mr. Gotdough's elbow is a sketch of a nude figure which catches his eye and distracts his interest in the paintings admired by his wife.

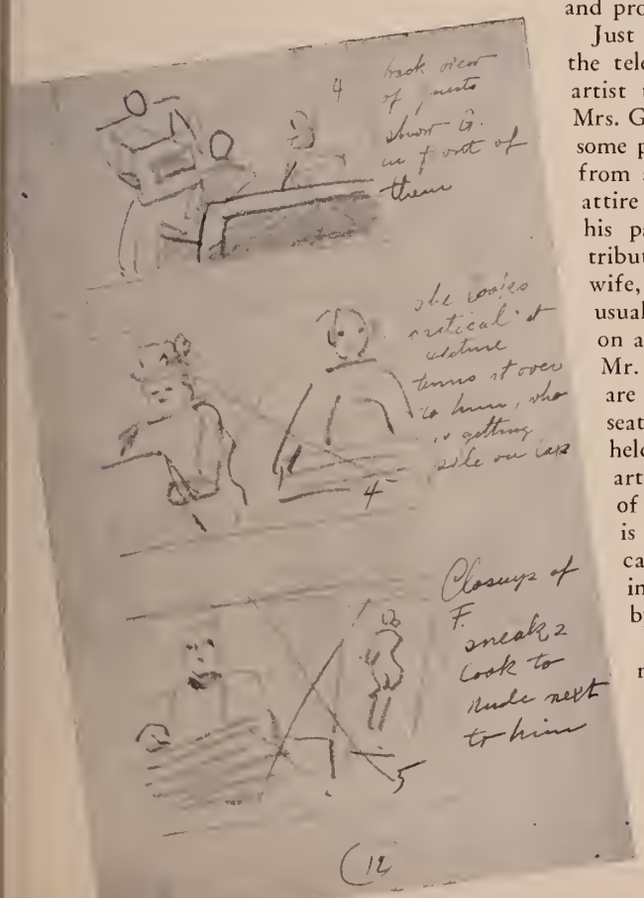
The artist then presents his masterpiece, heavily framed and covered with a drape. When uncovered, it appears a life-like portrait. "Here is one of my old self-portraits—when I had hair, ha, ha," he tells the Gotdoughs. Actually it is a live figure within the frame; and when the artist's wife offers drinks to the couple, the figure within the frame reaches out while Mr. Gotdough's head is momentarily turned, takes his glass and quaffs its contents.

A choice of paintings is made by Mrs. Gotdough and she tenders a substantial check for same. As they turn to leave, with the artist and his wife showing them the door, Mr. Gotdough, making use of an opportunity, takes the drawing of the nude he had been admiring and conceals it among the several paintings he has purchased.

Disposing of the Gotdoughs, the artist and his wife rejoice over their good fortune, discover they can still make the "second show" and hurriedly re-dress. Final scene shows the artist as before, impatiently pacing the floor while his wife lingers over her makeup.

The excellent photography of this picture indicates careful preparation as to camera locations and lighting. In a letter to the editors which accompanied the film, Mr. Henze stated: "The evening before the production began, I took time to go through the home with my camera, studying camera angles accord-

• *Continued on Page 28*



• A page from Werner Henze's shooting script. Each scene was visualized with a rough sketch, augmented with the briefest of description of the action. An artist by profession, Henze also hand lettered and decorated all titles for the picture.



• Movies of nature and wildlife subjects can be as dramatic as photoplays when scenes are filmed with continuity in mind.

CONTINUITY IN NATURE FILMS

Proper Appraisal of Dramatic Values Makes for Gripping Entertainment

By SAM CAMPBELL

The Philosopher of the Forest

THAT happy little faculty children have of coming to those older in experience than they and crying, "Tell us a story!" is more than just a trait of childhood. In it is revealed something unchangeable and enduring in our human makeup. Innately we are attuned to narrative. Shakespeare's Hamlet discovered that "The Play is the thing" for his purpose, and every one who deals with general thought learns likewise that the story is the thing that catches and holds attention.

We never outgrow our interest in the story. We haven't changed a bit. Men are only boys grown tall, and women are girls who wish they hadn't grown at all. We may not go about audibly coaxing for someone to tell us a story, but when the story is volunteered, we listen with the same old attention. The story is still the thing that gets us. In the parlor circle, in the classroom, on the lecture platform, at the board meeting of hardheaded business men, in the theatre, in literature — wherever human thought is concentrated, let some one spin a yarn with a strong thread of *continuity,* and he is at once the center of interest.

And so it is that the story is the all important thing in nature movies. The mere patching together of a group of scenes, however beautiful and commendable these may be separately, is not adequate to make an interesting production. The final touch of charm is added only when the producer in some clever way begins his film with "Once upon a time," and ends with "they lived happily ever after."

At a prominent club in Chicago I listened to an illustrated lecture on romance-filled regions of Europe and Africa. The pictures were fine, the language of the speaker well chosen. But before the lecture was over a large number of people had left the hall. Why? Because there was no pattern which logically tied together all the scenes they had looked upon and those yet to come in *one story*—a story which would not be finished until the last scene had been shown.

Really, it wasn't one lecture these people were hearing, but rather a number of lectures, each one centered about isolated clusters of pictures. There was no suspense, no unfinished business from one section to another. Why had this lecturer and traveler gone to these place? Why penetrate to the heart of that remote jungle and climb those defiant mountains? Was there not an overall purpose, a seeking of something that was in some manner important? What was the impulse which had impelled this traveling? What aim was there which was not wholly attained until the journey was ended? The answer to any one of these questions, told in a clever way throughout scenes and comments, would have tied the picture particles together and held people in their seats!

No doubt there was a good romantic story associated with this man's adventure. The fault was that there was no effort to bring it out. Even in the potentially dull presentations of the classroom I have seen better continuity portrayed. I recall a film that showed the finding and classifying of a hitherto unknown species of bird. The idea sounds a bit dry and of interest only to trained naturalists. But the naturalist who had made this film knew the value of a story. He revealed how he had heard reports of this bird through the relayed accounts of natives and guides. A gripping series of scenes presented his travel into the country where the bird was said to live. No one ever wanted to leave his lecture until it was shown whether or not that creature existed. Gorgeous scenery, hordes of animals, experiences of camp and trail—all were interesting because they were a part of the encom-

• *Continued on Page 34*



• It isn't hard to visualize what a brilliant bronze or amber tint would do for this sunset scene. Tinting movie film is easy, requires no elaborate equipment.

COLOR MAGIC FOR BLACK AND WHITE FILMS

Monochrome Movies Take on New Life When Tinted and Toned

By BOB HURST

NOW, more than ever before, is the time to learn how to add gorgeous color to home movies. By means of simple toning and tinting, drab black and white films may be transformed into sequences of breath-taking beauty. And now is the time to learn these easy steps to more brilliant pictures because of present color film shortage. Not only can color be added to the black and white films you are now shooting but the black and white films shot years ago can also be tinted and toned.

Marine and beach shots made with black and white film last summer or on a vacation ten years ago, will all take on new vividness in rich shades of blue. Woodland reels colored warm brown or soft pastel green will offer entirely new effects and the splendor of a sunset toned or tinted in rainbow shades of purple, rose and gold will bring new "ohs" and "ahs" of thrills and appreciation from home movie audiences.

And, despite the tremendously varied effects obtainable by means of toning and tinting, both the processes are extremely simple and well within the grasp of amateurs with little or no darkroom experience. Actually no darkroom is required. No special trays or other apparatus need be bought; no knowledge of developing, printing or any other photographic procedure is needed. Thanks to several ready-packaged toners and tints now available, anyone can color their movies with an assurance of complete success with a minimum of effort. And, what is equally if not more important, for only a fraction of a penny per scene.

Before getting into the subject more fully, let us first discover just how toning and tinting differ so that we can understand how each may be used singly or in conjunction with one another to create a wide assortment of color effects.

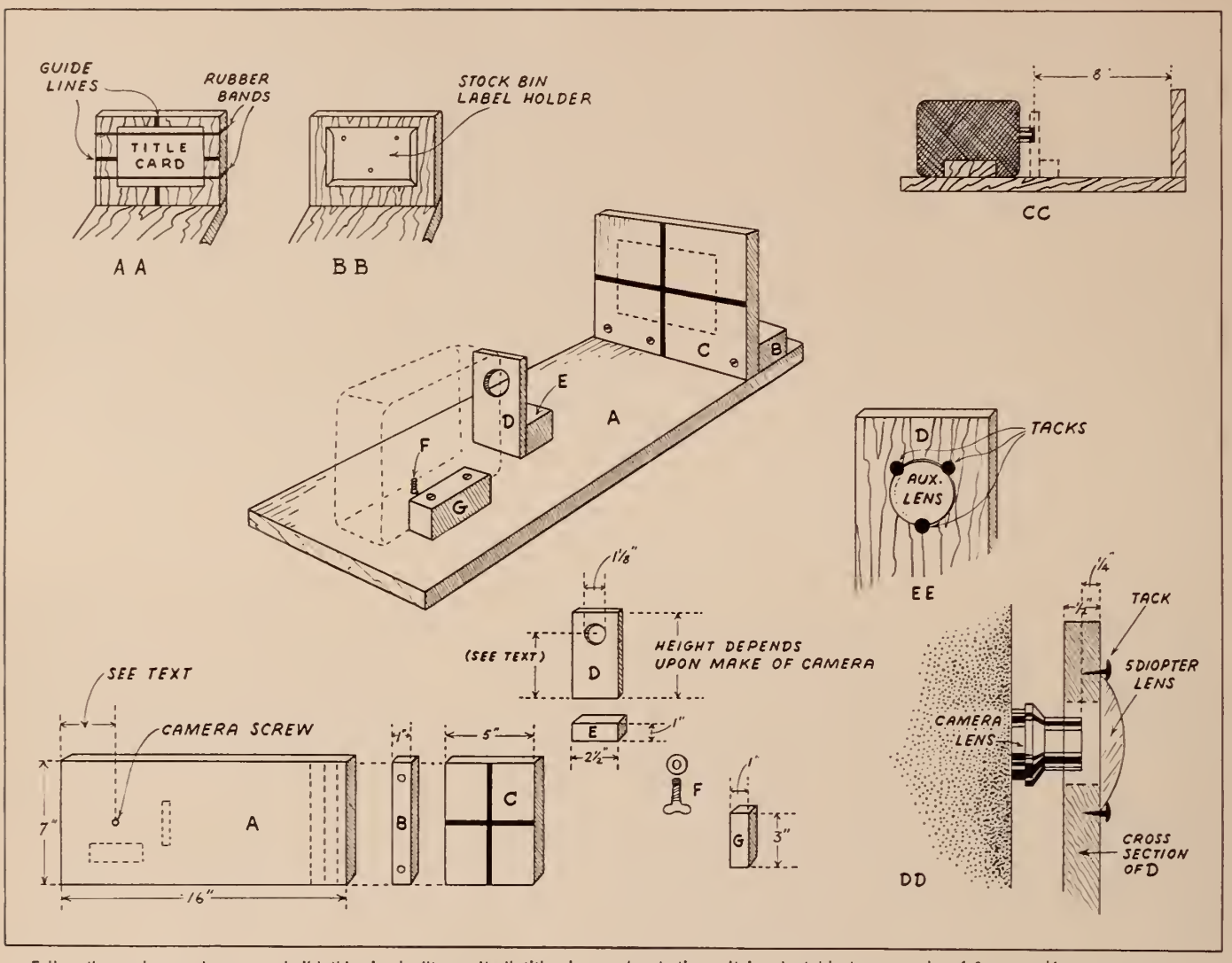
As this article is intended to cover tinting only (toning and the combined use of both media will be taken up in later articles), let us begin by examining this process alone. Tinting denotes coloring the support of the film; that is,

• *Continued on Page 27*

• A blue tint applied to scene at right in keeping with the natural color of sky and water would greatly enhance its pictorial quality. In the picture below at left, predominating color in original scene was green. Tinting it a soft green, therefore, would give it additional brilliance and bring out beauty of trees and foliage.







• Follow these plans and you can build this simple "typewriter" titler in one hour's time. It is adaptable to any make of 8mm. or 16mm. camera.

A TITLER ANYONE CAN BUILD

Answering Amateurs' Demand For Plans For A Simple Home Made Titler

By VAN BRACKNEY

IF you want a titler that will turn out good titles; if your title needs do not include fancy trick effects; you can build it yourself — tonight, after dinner, in less than an hour if you are handy with saw and hammer. The plans on this page include all the basic elements of any titler: a base on which to mount the camera, an auxiliary lens and holder, and title board. It is designed for typewritten or hand-lettered title cards —the simplest for the average amateur to make.

Materials necessary to build this beginner's title usually may be found around one's workshop, or can be purchased at small cost from a lumber yard. The only item that will have to be secured elsewhere is the auxiliary lens. Actual title area is 2⅜" by 3⅛" although the title board provides for use of title cards up to 5" by 7" in size. Distance from title card to camera lens is exactly 8 inches. Overall length of titler is 16 inches.

List of necessary materials follows:

A Baseboard of ¾" pine or plywood 7" by 16"

B Piece of ¾" pine 1" by 7"

C Piece of ¾" pine 5" by 7"

D Piece of half-inch plywood 2½" wide. (Height to be determined by camera measurements as described later.)

E Pine block ¾" by 1" by 2½"

F ¼" No. 20 wing screw 1" long, and washer

G Pine block ¾" by 1" by 3"

One 5 diopter auxiliary lens

Necessary screws and nails, etc.

The make and model of camera to be used with titler will determine dimensions of parts C and D and the hole to be cut in part D, according to position of the camera lens. Before making this part, measure with a ruler the distance between base of camera and *center* of camera lens. (Or see table that follows.)

• *Continued on Page 32*

FRAME ENLARGEMENTS FROM YOUR MOVIE FILMS

By ARTHUR M. SHARP



• Fig. 1, showing position of 35mm. film holder on enlarger easel. Frame of 16mm. film to be enlarged is in position in negative carrier of enlarger.

RECENTLY it became the pleasure of my wife and I to entertain a group of friends at home. Although a game of bridge was scheduled, I wanted an excuse to screen a couple of films and also to do something a little different. Our friends had all seen my movies before, and to repeat a showing of them might prove a little monotonous.

While editing a reel of movies of these same friends made on an outing, I was examining the scenes rather carefully. Never before had I noticed what amusing positions these otherwise dignified friends of ours assumed when at play as revealed by individual frames of the film. This gave me the inspiration I needed for something different. I searched carefully through the reel of film to find the frame which pictured each member of the group in his most undignified or amusing pose. Then I made enlargements of these frames. The enlargement was a miniature. Thus, a figure standing was only three inches tall. I mounted the prints on stiff cardboard, then cut out the figures and mounted these on small blocks of wood to make them stand erect.

These miniature cutouts were used as place-cards at the snack table and what an uproar they created. Each one present got a big kick out of the ridiculous position portrayed by the miniature cutout of himself. As expected, the frame enlargements achieved their purpose. Everyone present insisted upon seeing the films from which the cutouts had been made.

To make an enlargement of a particular frame of film, it was first necessary to make a negative of it. Other movie amateurs who may have a photo enlarger for still photographs, will be able to use it for enlarging frames of their movie film, as I did. In the method used and illustrated here, I made an enlarged negative by placing the 16mm. film in a properly masked negative holder and projecting the image the size of a double frame of 35mm. film. To hold the 16mm. film in the negative carrier, I made a simple mask from two sheets of cardboard hinged together with adhesive tape. In the center I cut a hole of the correct frame size with a razor blade. I next pasted two strips of thick paper onto the cardboard as a guide for lining up the film accurately with the frame hole. (This is shown in Fig. 2). To make the enlargement, film is inserted between the guides of the mask and the mask placed in the negative carrier of the enlarger. The mask holds the film flat, yet permits drawing it through the negative carrier to select various frames for printing.

The next problem was to provide means for holding a strip of 35mm. negative film on the enlarger easle in order to receive the single frame projection, and to so mask it that only an

• *Continued on Page 30*

• Fig. 3—By an ingenious method, several 6-frame strips of 35mm. film bearing 16mm. enlargement projections, may be developed at one time in minifilm developing tank.



• Fig. 2, showing mask and carrier for 16mm. film frame which fits negative carrier of enlarger. Magnifying glass is used to inspect film, also to check focus of projected image.





• When positive film is used, white title cards lettered in black produce black titles with white letters, as shown here. White inks, difficult to apply, are unnecessary. Title cards may easily be lettered with pen and ink, typewritten or printed.

SHOOT YOUR TITLES ON POSITIVE FILM...

If You Have Never Made Titles This Article Is For You

By GEORGE W. CUSHMAN

SHOW us a movie amateur who is keeping busy with his hobby today and invariably you'll discover title making as the incentive. Where the usual avenues of movie making have been closed by the amateur's inability to buy Kodachrome or panchromatic film, the availability of positive film is creating new interest in title making among amateurs who formerly never considered it. Some, who process their own films, also are using positive for shooting pictures. But it is in the field of title making where positive is keeping movie amateurs busy today.

Many movie makers, shut off from their customary filming activities much as a lad confined indoors on a rainy day, are now shooting titles with positive film and re-editing some of their old pictures—even making interesting continuities out of selected odd shots edited together with a series of newly made titles.

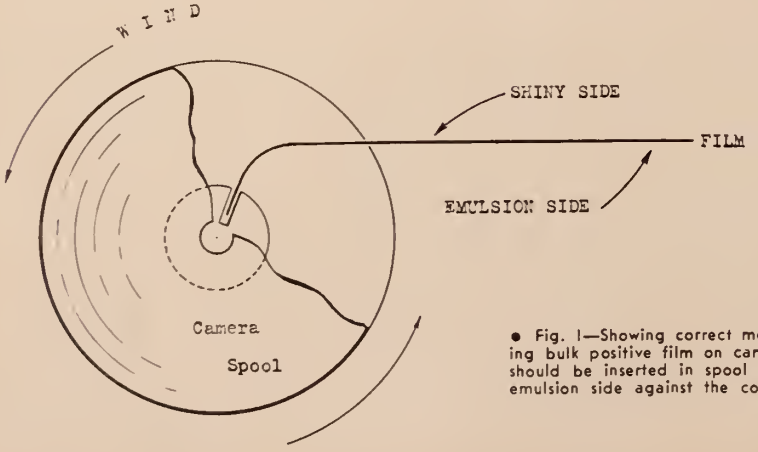
To the amateur who has never used positive film, it's use may require some explanation. Positive was originally created for making projection prints from negatives originally exposed in the camera, or from reduction negatives made from originals. The black and white films shown in theatres are projected from prints made on positive stock as are the black and white 16mm. prints of professionally produced movies.

The emulsion of positive film differs from that of negative and reversal films in that it is much slower in speed, is color blind, and extremely contrasty—qualities, however, that are necessary for producing positive prints of highest fidelity. The fact that positive is highly contrasty makes it ideal for use in making titles by the "direct-positive" method.

The "direct-positive" method consists of shooting the title on positive film, developing it is a negative, and using it for projection without reversing or making a print of it. What results is that images that are white when photographed with positive film will appear just the opposite—black—after the film is developed. Thus, a title card of white material with the letters printed in black, will appear with values directly reversed when the title is screened. This is demonstrated in the illustration at top of page which shows a title card lettered in black, and the filmed positive title as it appears after developing.

It is easily apparent that "direct-positive" title making is the simplest

• *Continued on Page 36*



• Fig. 1—Showing correct method for spooling bulk positive film on camera spool. Film should be inserted in spool and wound with emulsion side against the core.





• Skip the redundant shots of packing suitcases and filling the gas tank and use the footage for more story-telling shots like these in outing and vacation films.

KEEP YOUR SCENES DOWN TO ESSENTIALS

More Pertinent Action-- Less Wasted Film.

By CURTIS RANDALL

NOTHING, perhaps, impresses us so much with the value of a thing as when we no longer are able to have it. Take film for instance. When it was easy to get, the waste of film on useless and inconsequential shots by some movie makers was startling. Today, when we are lucky to acquire a roll of film, there's a tendency to be more frugal, more careful in the selection of our filming subjects.

Many movie makers still are inclined to follow techniques of yesterday. In filming a record of a vacation trip, many continue to clutter up the beginning of their picture with long sequences of scenes of preparation and the getaway. An interesting example of this was observed recently by the writer in an exhibition of cine club contest films. One film in particular depicted a family's visit to Yosemite, potentially a superb photographic subject. To establish a basis for continuity, the filmer opened his picture with scenes in his home establishing the fact by action and titles that the vacation trip to Yosemite was about to be pictured—which was proper. But there was endless footage showing detail of the family's preparation for the trip. Bags were packed, luggage stored in the car, the tires checked and the gas tank filled. All this probably consumed 25 or 30 feet of film.

These details not only were unnecessary, but boring to the audience before whom the film was screened. It was not essential to the story. With interest in Yosemite created by the main title and the opening scenes, the audience is impatient to get there. It isn't interested in luggage packing, nor of filling the tank with gas. Today, this is ordinary routine attendant to any lengthy automobile trip and quite understood by any audience without need of picturing it. Proper construction of this picture would have taken the audience directly to Yosemite by cuts, fades or dissolves, immediately after its identity was established.

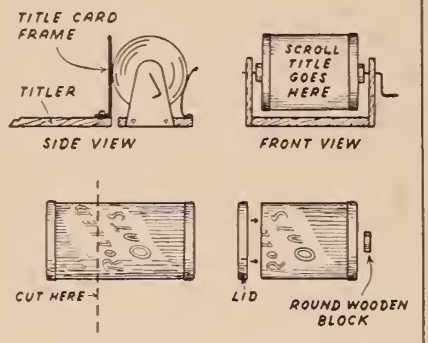
Another scenic film pictured the autumnal beauties of a picturesque countryside as seen by a family group on a hike. But the reel opened with a number of interior shots showing Father at home before start of trip lacing his boots, putting on his coat and similar meaningless details. Father's donning of the coat, we discovered, had no significance in the sequences of outdoor shots that followed. Actually, it was a waste of film insofar as it contributed to continuity.

If the coat had an integral part in a story development of the picture, it would have justified the film. As, if in putting it on, a gun falls out and thus leaves Father defenseless when later threatened by a dangerous snake. Otherwise, the audience which is primarily interested in the scenic shots doesn't care at all whether Father wore a coat, a sweater or a bathing suit. The man who filmed the picture probably would argue that making these shots presented opportunity for getting some wanted closeups of Father. But if closeups were desired, how much better to make them in conjunction with some of the scenic shots: closeups of Father gazing at distant scenery and backdropped by a bough clustered with colorful leaves, for example. The film rightfully opened by establishing fact it was a record of a family hike. But it should have jumped into the story with a sprinter's start.

Another picture, an otherwise pleasing household playlet, showed a husband returning home after a day at the office. All that was really necessary to the plot was to actually show him arriving home—a shot of the husband walking in the front door would have been ample. But this energetic filmer, unmindful of the film he was wasting, pictured the husband driving homeward along the street, turning into the driveway of his home, driving into the

• *Continued on Page 40*

THE EXPERIMENTAL



SCROLL DEVICE FOR SMALL TITLERS

Scroll Titles

If yours is a small typewriter titler, you can make a simple scroll title device as shown in accompanying sketch, using materials easily procured around home. The revolving drum is made from a discarded round rolled oats carton. Measure off a length of the carton to correspond with width of your titler frame. Carefully cut off this length, making sure it is the end of carton with the bottom cap attached. Glue lid over open end and allow to dry. From a piece of round wood dowel 1 to 1½ inches in diameter, cut two discs ¼ inch thick. Bore a 1/16 inch hole in center of each disc. Determine exact center of ends of the cardboard drum, and make a pencil mark. Glue wooden disks over center marks.

Next step is to build a support to hold the drum. Construct this by cutting a block of 1 inch pine slightly wider than width of drum. Nail two upright pieces at either side, as shown in sketch. These first should be measured and pierced to receive the drum axle. For the drum axle, use a length of stout wire. Force this through holes drilled in upright, wooden discs, and the drum ends. Apply small amount of glue or cement around wire to secure it to the wooden discs. Bend wire to form a handle and the gadget is complete.

A smoother scroll action will result if a short length of spring wire is attached to base of the device, as shown at "A," and bent to press lightly against the drum as it rotates. This braking action will have a steadying effect on the rotary movement of the drum.—*Barton McKim, Toledo, Ohio.*

PASS 'EM ALONG

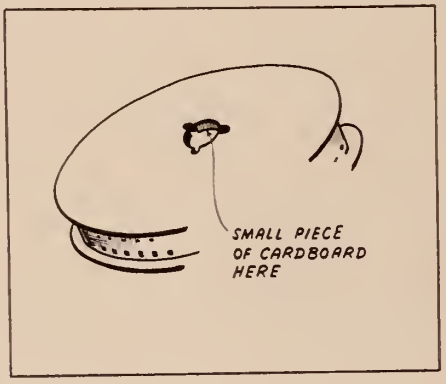
Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

Write description of your ideas plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

Wartime Camera Spools

Some of the 8mm. black and white film now being made available is wound on flimsy tin spools some of which are not machined accurately to fit the spool shaft of cameras. I discovered that this fault can be remedied by simply inserting a small piece of cardboard or heavy paper inside the spool hub which will



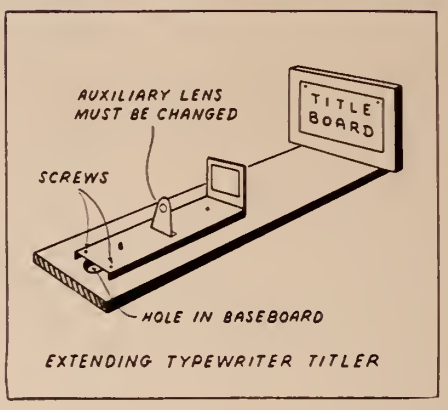
cause the spool to fit the takeup shaft snugly. This applies, of course, only when these "wartime" spools must be used on the film takeup shaft.—*Fred Robertson, Poughkeepsie, N. Y.*

Titler Extension

Typewriter titlers may be used to photograph titles larger than those provided by the original title card holder. If you wish to make titles from larger title cards that permit use of block letters, etc., mount the typewriter titler on a panel of plywood the length desired. If, for example, you wish to shoot title cards 9 by 12 inches in size, the board must be approximately 40 inches in length to provide the distance of 30" between camera lens and title card required for a title card of this size.

Before mounting titler on board, cut a hole in board about 4 inches in diameter at a point that will be immediately beneath the titler tripod screw when mounted. This will permit freedom in attaching camera to titler.

Mount a rectangular panel of plywood for the title board at opposite end of baseboard, making it rigid by means



EXTENDING TYPEWRITER TITLER

of small angle wood or metal braces. Title cards may be mounted on board by thumbtacks or a slotted frame may be added to receive and hold them in place.

It will be necessary to replace the auxiliary lens, originally fitted to the typewriter titler, with another of the required focusing limits for the distance established between camera lens and title card. Twelve inches between camera lens and title card, for example, will require a 3.25 diopter auxiliary lens; 20 inches, a 2 diopter lens, and 32 inches, a 1.25 diopter lens.

With some typewriter titlers, it may also be necessary to mount them on a block before mounting them on the baseboard in order to provide sufficient elevation for the camera to take in the lower limits of the larger title card.—*Duane Cassidy, Grand Rapids, Mich.*

Novel Film Drum

Amateurs interested in tinting short lengths of film need not trouble to build a developing rack or drum for the purpose. Instead, a gallon-size glass jug may be used for the purpose. Thorough-



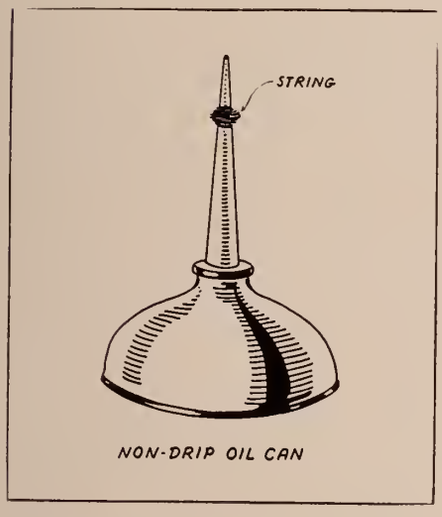
FILM SUPPORT FOR TINTING

CINE WORKSHOP

gaagets, tricks & shortcuts contributed by Cinebugs

ly clean and polish outside surface of jug, then wind length of film to be toned around the jug, as shown in cut, with emulsion side out. Secure ends of film to jug with short pieces of scotch tape or by rubber bands.

For the tinting solution, it will be necessary to provide a deep receptacle equal in height to the gallon jug and large enough to receive the jug with sufficient room left for the solution. This should be a deep crock or an enameled pail. A galvanized pail may also be used by first placing a large piece of oilcloth within it in such a way that the solution will be held by pouch formed by the oilcloth. The solution should not be placed in metal containers.—*Arthur Ball, Denver, Colo.*

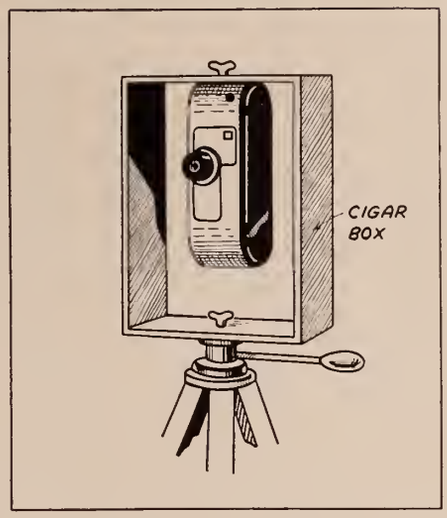


Stops Oil Smudge

Getting oil on fingers and subsequently on films after lubricating your projector need no longer be feared if a simple drip absorber is applied to your oil can as pictured here. Simply wind a short length of string around spout of oil can about one inch from the tip, and tie it tightly. Thereafter, any surplus oil flowing down from tip, after an oiling operation, will be absorbed by the string, and will not flow down the spout to cover the can and soil hands.—*Herbert Faust, Madison, Wisc.*

Spooling Film

An aid to spooling positive film under a safe-light is to paint edge of slot in core of spool with white paint, also to paint a white line on side of spool opposite slot. The white lines are easy to see in glow of safelight, enable guiding end of film quickly into slot of spool.—*Roland Krause, Minneapolis, Minn.*



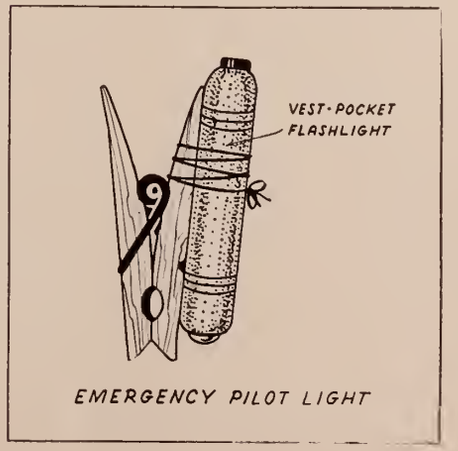
Inverted Filming

To hold camera steady on tripod for inverted filming, in lieu of an inverted bracket, a simple device for the purpose can be made from a wooden cigar box. As shown in cut, bottom and lid of cigar box are removed. A quarter-inch hole is drilled in center of either end. The box is mounted on the tripod and secured in place with a ¼" No. 20 wing nut. Camera is then mounted upside down within the box by means of a ¼" No. 20 machine screw. This device will prove sufficiently rigid for the average 8mm. camera.—*Lester Bowles, Clinton, Iowa.*

Pilot Light

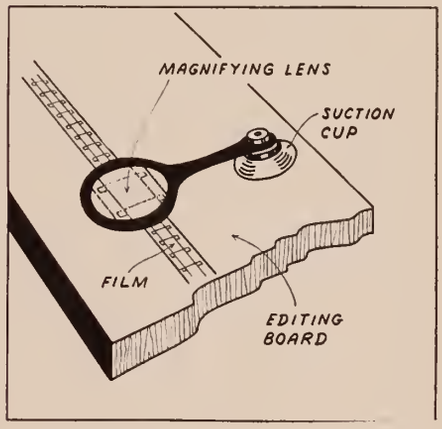
An emegency pilot light for projector may be made by tying a small vest-pocket flash light to a spring clothes-pin, as illustrated. The clothespin may then be clipped to a protruding part on projector to furnish illumination for threading or for inspection of film loops during operation of projector.

This device also will serve as a light source for making notes during screening of pictures. Merely clip it at top of note book and light from flashlight will cover the page on which notes are to be written. — *Barbara Patton, Santa Barbara, Calif.*



Film Viewer

A satisfactory magnifying film viewer can easily be assembled from articles obtainable from the average dime store



—a magnifying reading glass mounted in a plastic frame with handle, and a rubber vacuum cup fitted with a small bolt and nut. Assembled together, as shown in cut, the unit may be attached to editing board or table, permitting inspection of film as it passes beneath it between rewinds. — *Gerald K. Moore, Newark, N. J.*

Cleaning Film Gate

It's a good idea to make a regular practice of cleaning the camera film gate to avoid fuzzy borders on frame lines of your films. Accumulated fuzz and dirt can best be removed from the frame aperture by removing lens from camera and getting at the aperture from front of camera. After lens is unscrewed from camera, allow the motor spring to completely run down. This will allow the shutter to stop at open position, enabling you to use a small camel's hair brush to whisk away any dirt accumulated on edges of frame aperture.

Viewing the film gate from front of

• *Continued on Page 40*

IF YOU WANT A FILM TO SHOW . . .

★ News of Latest Releases for Home Projectors



Tarawa and Teheran. Three days that will live in the history of the United States Marines are pictured in a special News Parade just released by Castle Films which brings to people in America motion pictures of the terrific struggle that took place in the capture of the Gilbert Island Jap base at Tarawa. Never before have civilian and military cameramen shown such complete disregard for their personal safety as in this epic battle, and the scenes they filmed give this special Castle News Parade great dramatic and historic value.

The film story of Tarawa is complete, from the naval and air bombardment that preceded the assault and the actual start of the landing boats from the off-shore convoy, to the struggle for the beach and the final triumph of the American forces.

In contrast to the fury and thrill of Tarawa, the second story in this two-



part film pictures the calm but immensely important and history making conferences of the great powers in Egypt and Persia. Collectors of News Parada releases recording the complete story of this war may well regard this chapter as one of their most important records.

As usual, this Special Castle News Parade is available in two lengths for 8mm. and 16mm. silent projectors and a deluxe edition in 16mm. sound from camera and film dealers and rental libraries. Free catalogs also are available.

Winter Carnival is one of the gayest college romances to reach the screen.. Produced by Walter Wanger and starring Ann Sheridan and Richard Carlson, it is an exciting tale of an American-born Duchess who is taking life on the run and returns to Dartmouth College and the arms of her first love when annual carnival time is at its height. It is lavish and exciting entertainment from beginning to finish. Distribution is by Commonwealth Pictures Corp., 729 Seventh Ave., New York City 19.



In Darkest Africa is title of new animated cartoon release featuring Otto Soglow's "Little King" and distributed by Official Films, Inc., 625 Madison St., New York City 22. There's thrills and adventure in the depths of the African Jungle as the Little King goes forth for a big game hunt. He's trapped by savages and prepared for a big feast by the cannibal chief. But he's saved in the nick of time in a hilarious finale of fun.

In Darkest Africa is available in both 8mm. and 16mm. silent and 16mm. sound in the usual assortment of lengths and Official Films' prices.

Journey To Jerusalem, 9 reels, 16mm. sound, is available from Bell & Howell's Filmosound Libraries, 1801 Larchmont Blvd., Chicago. This is a screen production of the play produced at the National Theatre in New York City by the Playwrights Company. It is an inspiring and dramatic story of the young Jesus by the eminent American dramatist and Pulitzer Prize winner, Maxwell Anderson. A passage from Luke which tells of a Passover pilgrimage to Jerusalem by the Boy and His family is the basis of this unique transfer of a Broadway play to the medium of the motion picture film.

Many of these films are available from dealers listed on opposite page.



News Thrills—Volume 1 of 1944 News Thrills, released by Official Films, Inc., presents a visual record of one of the most important historical events of our times—the joint meeting of Roosevelt, Churchill, Chiang-Kai-Shek, and Stalin at Teheran, sure to be valued by all collectors of news films of the current world war. In addition to this topic, this latest News Thrills release also covers such headline events as the Marines' capture of Bougainville, Hitler's rescue of Mussolini, and other topics of recent importance.

News Thrills is available in 8mm. and 16mm. silent, and a special de luxe release in 16mm. sound. Further data and prices may be obtained from Official Films, 625 Madison Ave., N. Y. C.



He Stayed for Breakfast is a nine-reel production starring Loretta Young and Melvin Douglas in one of the liveliest love comedies ever made available in 16mm. sound. Made by the studio that produced such favorites as It Happened One Night, Mr. Deeds Goes To Town, and You Can't Take It With You, *He Stayed for Breakfast* is equally good entertainment for audiences of all ages. Subject is distributed on a rental basis by the Russell C. Roshon Organization, 2506-HM, RKO Bldg., New York City, and is also available through their fifteen coast to coast branch offices. Readers are invited to subscribe for Free Monthly Roshon Bulletin.

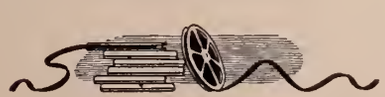


Film Theatarettes are proving such sensational screen entertainment that the producers are expanding production to include an undisclosed number of new musical comedy short subjects. Their latest catalog, just off the press, describes over twenty new films that feature such Broadway stars as Georgia Sothern, Rosita Royce, Dianita, Noel Toy—the Chinese musical comedy favorite, and many other musical comedy stars of current stage hits as well as prominent cover girls and artist's models. Film Theatarettes are glamour movies of some of America's most beautiful women in singing, dancing and posing routines. Contributing to the popularity of these films is the fact they are available in 100 foot sound editions at the attractive price of $7.50. One hundred foot 16mm. and 50 foot 8mm. silent versions are available at $4.75 and $3.75 respectively.

Copies of catalog may be had free by addressing Film Theatarettes, Inc., 77 West 45th St., New York 19, N. Y.



Turnabout, that delightful movie that held the nation's theatre audiences mirthbound, is now available in 16mm. sound from Post Pictures Corp., 723 Seventh Ave., New York City 19. With a star-studded cast that includes Adolphe Menjou, Carole Landis, William Gargan, Mary Astor, Franklin Pangborn and Marjorie Main, *Turnabout* deals with a husband and wife who exchange places—the husband taking over the domestic chores, and the wife undertaking her husband's office duties. Subject is 9 reels in extent and screens for 85 minutes.





WHERE TO RENT OR BUY 8MM. and 16MM. FILMS

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

CALIFORNIA

HOLLYWOOD

Bailey Film Service
1651 Cosmo Street

Bell & Howell Filmosound Library
716 N. La Brea Ave.

Castle's Inc.
1529 Vine Street

LOS ANGELES

Films Incorporated
1709 W. 8th Street

SAN LUIS OBISPO

Shadow Arts Studio
1036 Chorro Street

DISTRICT OF COLUMBIA

WASHINGTON

Bell & Howell Filmosound Library
1221 G St., N. W.

ILLINOIS

BERWYN

Colonial Camera Shop
6906 Windsor Ave.

CHICAGO

Bell & Howell Filmosound Library
1825 Larchmont Ave.

Films Incorporated
64 E. Lake Street

MASSACHUSETTS

BOSTON

Don Elder's Film Library
739 Boylston St., Dept. HM.

Frank Lane and Company
5 Little Building

BROCKTON

Iris Pharmacy
238 Main St.

QUINCY

Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT

Detroit Camera Shop
325 State Street

NEW YORK

KENMORE

Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK

Bell & Howell Filmosound Library
30 Rockefeller Plaza

Films Incorporated
330 W. 42nd St.

Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
15 West 47th St.

Mogull's Inc.,
55 W. 48th St.
(Radio City)

National Cinema Service
69 Dey Street

Nu-Art Films, Inc.
145 West 45th Street

OHIO

CINCINNATI

Haile & Assoc. (B & H Branch)
215 Walnut St. (Within 100 Miles)

CLEVELAND

Collier Photo Sales
10901 Union Avenue

Koller's Home Movie Exchange
10104 St. Clair Avenue.

DAYTON

Dayton Film (B-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND

Films Incorporated
314 S. W. 9th Avenue

TEXAS

DALLAS

National Ideal Pictures, Inc.
2024 Main St.

WEST VIRGINIA

CHARLESTON 2

Elmer B. Simpson
816 W. Virginia St.



. . . *Mightier than the Sword!*

For every time you wield your pen to apply for another WAR BOND you're aiming another bomb, another bullet, another bayonet at the Axis. Every cent you loan Uncle Sam is turned into the materials without which Victory cannot be won. And it is only a *loan* — on which you are *paid interest, as well.* Compared to what "they" are *giving* — it's little enough. Fill up your pen now! Buy a *bigger* bond today, a *bigger* one tomorrow — and *keep* it up.

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Although KIN-O-LUX efforts are devoted to supplying the armed forces and many government agencies, you can still buy some KIN-O-LUX products at leading dealers everywhere.



Color Magic . . .

• Continued from Page 17

the actual celluloid base itself. A dye, together with the proper adjuncts, is permitted to impregnate the film base and there be fixed so that the highlights or clear areas of the film will appear in color. It is true, of course, that the color obtains throughout the film covering the shadows (or darker areas) as well, but because of the density of these portions plus the comparative delicacy of the tint, they appear unchanged when the scene is projected on the screen. Only the areas formerly clear are in full color; middle tones, according to their density, show up in varying degrees of color; full shadows remain black as before.

An actual example may perhaps clarify just what is meant. Suppose a title with white letters on a dark ground is tinted. The letters will appear in color although the dark background will be unchanged. If the title is one with black letters against a white background, after tinting, the letters will still be black but the background will be in color.

Toning is the exact reverse. When films are toned, the shadow areas take on the color and the highlights—after a subsequent wash period to remove the unwanted dye — remain clear and unchanged. Getting back to our two types of titles mentioned as examples above: if toned, the first would appear with unchanged white letters on a newly colored background, the second would retain the original white background but with new colored letters.

Middle tones tone much more satisfactorily than they tint, as the single solution toners now on the market, being of the dye mordant type, have the faculty of "plating" color on to the silver grains of the emulsion and even where these are few in number (as in faint shadows), they will nevertheless pick up and hold a noticeable amount of the dye. But basically the thing to remember is that toning has its chief effect on the shadows in films.

Because of this fortunate exclusive affinity that tints and toners have for these different portions of a film, we can readily see how easily they may be used in combination to obtain two-color effects with a minimum of effort and a maximum of surety. The process, indeed, is almost automatic—but wait, we're getting ahead of our story. Let's start at the beginning by setting out to tint some film.

First, let us select the scene to be colored. A good sequence made at the beach or aboard ship will do nicely in blue. For a starter we'll select a short length, six feet or less, until we get on how to use the tints. While we are getting the

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No dark room! No bleaches! Simply immerse film in Foto Tint solution. Trial bottle colors hundreds of feet of film. Six permanent colors.

MAIL COUPON NOW!

The EDWAL LABORATORIES, INC.
Dept. IHM, 732 Federal St., Chicago, Ill.
In Canada: W. E. Booth Co., Toronto
Here is my quarter for a trial bottle of Foto Tints, enough to color hundreds of feet of film. Please send color checked.

☐ Fire Red ☐ Sapphire Blue ☐ Amber Brown
☐ Royal Purple ☐ Emerald Green ☐ Sunlit Yellow

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★ In every Armed Service . . . and on every front . . . WESTON instruments of many kinds are doing their part to help speed the victory and peace. So this Christmas, there still will be an exposure meter shortage, over here! But when V-day comes, Santa's pack will be full again with plenty of WESTONS for all! Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark 5, New Jersey.

WORTH WAITING FOR



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Pictures

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Ann Sheridan
Fredric March
Laraine Day
Joel McCrea
Joan Bennett
Edward Arnold
Walter Pidgeon
George Raft
Pat O'Brien

All Tops in Movie Entertainment

Alfred Hitchcock's

Foreign Correspondent

featuring Joel McCrea, Laraine Day, George Sanders, Herbert Marshall

Trade Winds

featuring Fredric March, Joan Bennett, Thomas Mitchell

Slightly Honorable

featuring Pat O'Brien, Edward Arnold, Ruth Terry

Winter Carnival

featuring Ann Sheridan, Richard Carlson, Marsha Hunt

Eternally Yours

featuring Loretta Young, David Niven, Hugh Herbert

The House Across the Bay

featuring Geore Raft, Joan Bennett, Walter Pidgeon

Send for Booklet of Rental Rates

Willoughbys

110 West 32nd St., N.Y. 1, N.Y.

tint bath ready, we'll put the length of film in a pan or dish of water, loosely coiled, so that it becomes thoroughly wet to make for more rapid and even coloring.

Concerning the tint bath, there are two commercial tints available in most camera shops which work equally well: Craig Cinetints — a powdered preparation which must be mixed with water to make up the bath — and Mansfield Fototints now made by the Edwal Laboratories. The latter are supplied in concentrated liquid form in a handy shaker-top bottle from which a few drops of the dye are shaken into an ounce of water at ordinary room temperature to make the bath. Incidentally, in order to introduce Mansfield Fototints to movie amateurs as a medium for coloring their black and white films, the Edwal Laboratories are making available trial bottles of their color concentrates for twenty-five cents. These supply sufficient concentrate to color over a hundred feet of film, and will be of interest to those who wish to try this fascinating innovation in the cine hobby. Care must be taken that the dye is thoroughly mixed and evenly dispersed throughout the bath. A non-metallic vessel must be used such as an enameled saucepan, soup dish or porcelain mixing bowl. Avoid iron, copper or aluminum containers. An enameled photo tray is ideal, but any glass or china bowl will do as long as it will hold enough of the tint to completely cover the film to be colored.

Now that the tinting bath is ready and the film pre-softened for it, the short length of film should be placed in the dye in a loose coil and the dish gently rocked to facilitate even coloring. The depth of color obtained depends upon the concentration of the bath plus the length of time the film remains in it. If directions on the bottle are followed as to making up the solution, a good color will result in about 2 minutes. If a deeper tone is desired, allow the film to remain in the bath for a longer time. Then, when a satisfactory tone is reached, remove the film from the color solution, rinse for a few minutes in a pan of clear water and then dry. Before hanging film to dry, it is a good idea to swab both the back and front surfaces of the film with a piece of wet absorbent cotton to avoid water spots and hasten drying. This swabbing operation may be dispensed with if a few drops of some "wetting" agent such as Edwal Kwik-Wet is added to the rinse water.

The simplest way to dry the film without having to get into everyone's way is to rig up a light line across the room and then using ordinary paper clips as hooks, attach it to the line at 2 or 3 foot intervals through the sprocket holes. Let it hang in loops in a warm room. It will dry in an hour, or even less if Kwik-Wet has been used in the rinse water. When dry, the colors become permanent and fixed fast. If, however, for any reason, you wish to remove some of the dye, any standard film cleaner will do the job. On the other hand, should it appear that the tint is too delicate in tone, retint the film exactly as though it had not been so treated. This will deepen the shade selected.

In this same fashion, a film tinted one color may be reimmersed in a bath of another color for varied intermediate effects. The tints themselves may also be mixed when making up the bath to get middle shades. Thus, with the six colors available — Fire Red, Sapphire Blue, Amber Brown, Royal Purple, Emerald Green and Sunlit Yellow—any color combination can be worked out.

Before closing, there is one point that may cause trouble. Some commercially processed films are coated with a lacquer substance after they are processed. This lacquer, of course, inhibits the tinting process and should be removed for best results. In such instances, it is advisable to write the film manufacturer or processor and inquire what solvent should be used to remove the lacquer. When possible instruct the laboratory to omit the lacquer when films are sent them that are to be tinted later.

In a future issue I will tell how to use toners; also how to construct and use a simple processing frame so that lengthy strips of 8mm. or 16mm. film can be tinted or toned, or both, just as quickly and easily as short strips of individual scenes.

The combination of the two arts, tinting and toning, not only will produce surprisingly colorful movies, but provide a new adventure for the home movie hobbyist.

Movie of the Month

• *Continued from Page 15*

ing to my prepared script. I found this a great help and it saved a lot of time when actual shooting started. Except for a few closeups, all shooting on this picture was done in two evenings—two very busy evenings for me as combination cameraman, director, script girl, electrician and finally actor in a bit part in one of the scenes."

All scenes in the shooting script were thoroughly visualized on paper before shooting began. In fact the entire shooting script consisted of sketches of the action with a brief written description of the details. "I have been using this system of script writing for years," Henze stated. "My reason for making these rough sketches is that it makes it so much easier during production to

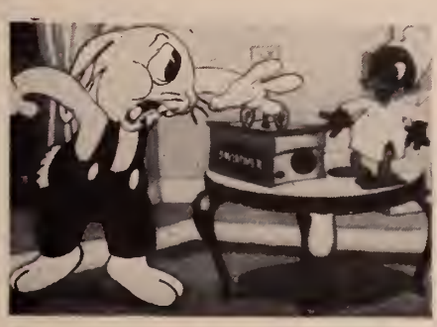
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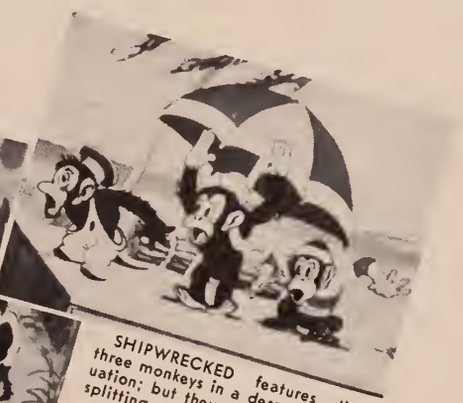
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grasp immediately the planned action without having to wade through a lot of descriptive writing in the script."

Explaining the excellent titles which are a highlight of "Bohemian Baloney," Henze said: "I first drew my titles twice the size required by my titler, arranging them all on one large sheet of paper. Then I had a photostat copy made with reduction in size gauged to make the individual titles exactly fit my typewriter titler. The individual titles were then cut apart and photographed.

"Readers may be interested in an unusual method I use to obtain high contrast in my titles. Quite by accident I discovered that when holding the title photostats up to the light, that the lettering appears fully white against a soft grey background. I then decided to light my title cards from the rear to obtain this same effect on film. With the main title, I added shadows to the lettering, also some decoration around the 'W.M.H.' monogram with red opaque showcard color. After inserting the title card in my titler, I placed a No. 1 photoflood in a reflector directly behind the title, masking off the spill light around the title card with a square of cardboard.

"After shooting a brief test strip, with this arrangement, I found that an exposure of f/8.5 with Eastman panchromatic film produced the right result. My argument in favor of making titles this way is that in the orthodox manner of making titles, *reflected* light is photographed; by following the transparency method explained here, the original light source is photographed, producing truer whites in the title letters."

A review of this film would not be complete without a word about the cast. George Maul as the artist appears smoothly professional. Marie Henze, gives a convincing performance as the artist's wife. Frank Pfeuffer and Estella Holt are Mr. and Mrs. Gotdough respectively. Pfeuffer's handling of the role of the meek and kleptomaniac art devotee, is especially good. The producer, Werner Henze, comes in for a brief appearance as the man in the picture frame who comes to life to lift Mr. Gotdough's drink. But his real flair for dramatics is manifest, not in his brief personal appearance, but in the capable manner in which he handled his cast to obtain the fine individual performances that contributed so much to the success of his picture.

"Bohemian Baloney" is one of the few Movies of the Month which excells in all departments of movie making. Its excellence of photography, the fresh original story, the capable staging and direction, and last but not least, the adequate titling and skillful editing make it one of the best amateur pictures of the year.

Film Frame Enlargements . . .

• *Continued from Page 19*

area necessary for one 16mm. enlargement would be exposed at one time. This was accomplished by obtaining a 35mm. strip printing frame from a camera store together with its strip of black masking paper. I notched this strip at the proper intervals, also pricked a hole in center of strip opposite each notch. The notches enabled me to correctly space the 35mm. film in the holder in the darkness of my darkroom. A common pin was inserted in the black paper strip opposite the notch so that in drawing the black masking strip through the printing frame between exposures, the pin serves to stop the mask at the proper point to bring the mask aperture in place for the next exposure.

In order to focus properly on the correct space corresponding with the succeeding area of unexposed negative in the 35mm. printing frame, it was necessary to make a second masking or alignment strip. This can be seen in the photos, with numbers and lines on the face of it—a strip of thin white cardboard with a strip of black paper pasted on the underside. This strip fits top of the printing frame closely, but not so close that it will not drop out when inverted. The spaces on this strip are marked off to correspond with the spacing provided in the notched black mask beneath it. These spaces are then numbered 1 to 6 and an arrow drawn to indicate direction of movement in the printing frame as shown in Fig. 1.

In use, the strip mask is laid on top of the printing frame glass. The picture is projected and the printing frame moved to bring the proper numbered area beneath the rays of the enlarger. Image of the 16mm. film frame is focused on the strip mask and the enlarger light extinguished. The white strip mask is removed from the 35mm. printing frame, exposing the section of 35mm. negative film beneath. The enlarger lamp is turned on for the required length of time to make the exposure; the notched mask is moved to the next position; the numbered strip mask replaced on the printing frame, and the operation repeated for the next 16mm. frame enlargement. The average 35mm. printing frame provides for six exposures. When six enlargements are made, the 35mm. film is removed from the

frame and placed in a light-tight compartment to await development.

Most movie amateurs who dabble in still photography and own photo enlargers, usually do their own developing. Those already equipped with a miniature 35mm. film developing tank, can readily develop their own 16mm. frame enlargement negatives made on 35mm. film as outlined here. So that I could develop several strips of 35mm. negative at one time, I made a set of film "stops" for my developing reel. These are small pieces of rubber cut from the insulation of everyday "twinplex" electric extension cord (See Fig 3). I found that half-inch pieces just fit into the grooves of the developing reel and prevent the individual strips of film from sliding over each other when the reel is revolved during the developing process. The pieces of rubber do not affect the solution and they can be used over and over again.

With the foregoing method, I have obtained excellent results and fine definition even when making 5"x7" prints from the 35mm. negatives, and 5" x 7" enlargements from 16mm. film frames are an accomplishment that many heretofore did not believe possible without encountering an overabundance of grain.

Two items shown in the accompanying photos have not been mentioned, viz: the paper punch and the magnifying glass. The magnifier is used to determine sharp focus when projecting the 16mm. film image on the white strip mask. The paper punch is used to make a small notch on edge of the 16mm. film to facilitate readily locating frames to be enlarged.

There is one precaution that must be observed in making enlargements from cine film: Carefully examine several frames of the scene which is to be enlarged and select the frame free of scratches or other blemish. It is advisable to clean the film thoroughly before making it ready for the enlarger. Apply a few drops of carbon-tetrachloride on a piece of lintless cloth and fold it over the film as it is re-wound from one reel to another, pressing cloth gently against both film surfaces to remove oil and dust on either side. Film should be re-wound slowly to allow the carbon-tetrachloride to evaporate before the film winds on the takeup reel.

Report from Aleutians, a remarkable short subject in Technicolor currently being screened in the Nation's theatres, was originally photographed with a hand held 16mm. cine camera loaded with Kodachrome. The color film was later enlarged to 35mm. Technicolor and attests to the possibilities of using 16mm. color film more generally in the production of theatrical pictures.

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Titler Anyone Can Build . . .

• *Continued from Page 18*

This measurement will give center of radius of hole to be drilled in part D. Exact diameter of hole will depend upon diameter of auxiliary lens. Usually these are 1¼ to 1½ inches in diameter. Hole should be ¼ inch smaller in diameter.

After cutting baseboard A to size, draw a pencil line lengthwise in exact center of board. This will serve as a guide in centering camera, auxiliary lens holder D, and title board C. Exact position for camera will be determined by the make and model, but it is not absolutely necessary to mount it flush with end of baseboard. The important thing is to mount the camera so that center of lens will correspond with center line on baseboard. Where center of tripod-screw socket of camera and center of lens are not in line with one another, it becomes necessary to determine the amount of offset or difference between the two, in order to know where to place the camera screw so lens will be centered on title board.

The following table gives this dimension for most current models of 8mm. and 16mm. cine cameras. Also given is the distance between base of camera and center of lens—a dimension necessary to establish center of hole in part D and center of title board:

Camera	Center of Tripod Screw Socket to Center of Lens	Center of Lens to Bottom of Camera
EASTMAN		
Model A	2-13/16"	4- 7/8"
Model B	1-11/16"	2-31/32"
Model BB	1"	2-13/16"
Model M	1"	3- 1/32"
Model K	1"	3- 1/32"
Model E	3/16"	2-11/16"
Magazine	3/16"	2- 3/8 "
Special	1- 7/16"	3- 3/8 "
Eight 20-25-60	1/2"	2-13/16"
BELL & HOWELL		
Double 8,		
Model E-E	.3615"	2.752"
Model G-H	.3615"	2.752"
Turret 8,		
Model J-K	.3615"	2.752"
Model 70	.725"	3.995"
Model 141	.672"	1.805"
Model 121	.680"	1.609"
KEYSTONE		
16mm Models		
B1-A3-A7	.765"	4.800"
8mm. Model	.600"	3.144"
BOLEX		
16mm.	63/64"	4- 7/32"
8mm.	25/32"	4-11/32"
DE VRY	1"	4- 3/8"
PARAGON	3/4"	4- 1/2"
REVERE "88"	17/32"	2- 3/4"
VICTOR	Center	4- 1/16"
UNIVEX	3/4"	2- 7/8"
STEWART-WARNER 16	3/4"	4- 5/8"

For dimensions of cameras not listed in above table, the figures may be obtained by careful measurement with aid of a triangle and ruler. Attach camera temporarily to a block of wood by means of camera screw after making a pencil line the width of the board indicating center of screw. Then placing triangle on block with vertical edge against lens and opposite exact center, make a pencil line opposite vertical adge of triangle on block. Measure distance between this mark and pencil line indicating center of tripod screw and you have the distance to right or left of center line on title board that hole for camera screw must be drilled.

Where the offset dimension for your camera is given in above table, follow the same procedure: measuring the distance to right or left of center line on title board and drilling hole for camera screw. If yours is an Eastman 16mm. magazine camera, for example, the camera screw hole will have to be 3/16 of an inch to the right of the title board center line. Drill a quarter-inch hole in baseboard, as indicated by the measurements, and insert the wing screw F from underneath.

With the screw installed, it will be necessary to elevate the board to clear head of screw. This may be done by attaching rubber buttons on the underside at the four corners, or nailing one inch cleats at either end.

Proceed to build the titler from this point on. Mount camera on board and center it as accurately as possible. Then mark location for part D. This can be established by placing part D so barrel of camera lens extends about ¼ of an inch into the hole as shown at DD in the diagram, purpose of which will be explained later. Nail or screw cleat E to base of part D and attach to baseboard. Watch your centering lines here and make sure auxiliary lens holder D is accurately centered with line on baseboard.

Next step is to set the title board C in place. This must be exactly eight inches between *front* element of camera lens and title board as shown in diagram at CC. Nail or screw title board to cleat B and attach to baseboard.

This completes the titler except for mounting the auxiliary lens on holder D. A 5 diopter lens may be obtained from an optical supply house or the lens from inexpensive reading spectacles, such as sold at dime stores, may be used. However for best results, the latter should be round and of the plano-convex type (one side flat, the other curved as shown at DD).

In keeping with the simple design of this titler, method for mounting auxiliary lens on holder D is three tacks

driven at edge of lens as shown in diagram at EE. There are countless other methods, of course, and the amateur may choose any of the more permanent methods. The important thing is to mount the auxiliary lens so that distance between the flat side (which should always face towards camera) and edge of camera lens barrel is not greater than ¼ to ½ inch; also that center of auxiliary lens is on a plane with center of camera lens, vertically and horizontally. If the off-center measurements between camera lens and tripod screw socket are correctly determined, no alignment difficulty should be encountered.

One more adjustment remains—that of aligning camera lens with center of title board or to put it more correctly, to establish center of title board with relation to camera lens. There are several methods for doing this. Where the camera is one of the Eastman models with a large flat side surface, a ruler or triangle laid along side and extended to reach the title board will enable adjusting camera so lens is centered on title board. Another method is to use a celluloid triangle. Placing it flat against camera lens with base against baseboard of titler, the exact center of camera lens is marked with pencil on the transparent triangle. Another mark is made at base of triangle to correspond with the center line on baseboard. Triangle is then placed against title board and lined up vertically with center line on baseboard by means of pencil mark on base of triangle. The pencil mark above, corresponding with center of camera lens, will indicate exact center of title card area.

After camera and title board have thus been aligned, the cleat G may be nailed in place against right side of camera. This serves to keep camera in alignment with title board, insures returning camera to same position when used for subsequent title filming.

Two methods for holding the title cards on title board are shown at AA and BB. The first consists of the most elementary method: two rubber bands slipped over the title board. Cemented to the board is a panel of cardboard with cross lines indicating vertical and parallel centers of the title card area. The title cards are inserted between this card and the rubber bands and adjusted until centering lines, marked for the purpose on edges of title cards, are lined up with cross lines on title board.

Method BB involves use of a metal bin lable holder such as used for holding labels on stock bins and some letter files. These are still obtainable from some wholesale hardware stores. Where they cannot be had, a suitable substitute may be made from a sheet of tin, cut to size and folded at the edges to form a pocket for the title card. Poc-

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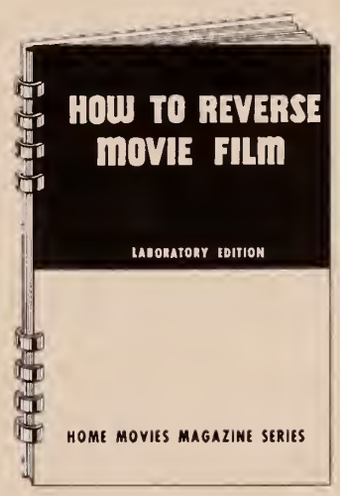
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ket should be large enough to accommodate title cards 3″ by 4″ in size or greater. Use of the metal holder permanently attached to title board, simplifies the task of centering title cards; for if the text is centered on the card, all that is necessary is to slip card into the holder and correct alignment with camera lens is assured.

Provision for illumination was deliberately omitted in this plan for the simplest of titlers. Where artificial illumination is to be used—and this is preferable to sunlight — two No. 1 photofloods in suitable reflectors set up at either side of camera will furnish adequate light for making titles with any type film. Where desired, lights may be permanently attached to the titler by the addition of a wooden bracket of ¾″ material, 3 inches wide and about 26 inches in length, nailed across the base and fitted with porcelain sockets and reflectors.

Continuity in Nature Films . . .

• *Continued from Page 16*

passing purpose. When finally the bird was found, the audience was gratified and triumphant; but in the meantime it had looked upon and enjoyed many scenes along the way.

Yes, the story is the thing! Even the orthodox plan which begins at Grand Central Station, makes a circle tour, and returns to the same depot, has its undinimished merits. An audience trails the traveler knowing there is an aim to the picture even if it is only returning home again. Yet, this simple continuity can easily be enriched. A map displayed occasionally with an ever-extending line showing the trend of the journey is helpful. And if in titles or comments reference is made to some adventure, some outstanding experience which came unexpectedly at such-and-such a place, there is a double grip on thought. Or if "Sniffy" the pet spaniel gets his first view of the world's wonders during this picture journey, and scenes are taken with the idea of recording the cute and comic reactions of Sniffy to the new things he saw, those who see the film will be held by a yearning to know just what this dog will do next. His little interests, anxieties, and adventures become in a measure their own, and as he wiggles, wags, and sniffs his way through the scenes he carries a story that connect all events.

In one film with which I have realized considerable success, a tour of Western National Parks is made. But in the beginning, before travel is suggested, a series of scenes made at my north woods Sanctuary is shown, introducing five baby animals. There are Rack and Ruin, two raccoons; Inky the porcupine; Sausage the woodchuck; and Bobette the fawn. Enough of these creatures is shown to create love for and interest in them. Then throughout the film there are repeated flash-backs to show the growth and development of these animals.

Audiences evolve an anxiety about these five little actors immediately and constantly want news of them. While looking at the grandeur of Yosemite and the novelties of Yellowstone, they are awaiting with a degree of impatience the next point in the film that gives more of the pets. Thus the story of these simple animals aids the presentation of travel and scenic subjects. Of course, other animal pictures are in the film too. One could not go to the western parks and fail to see deer, bear, moose, elk and beaver. But it is the little family of five that monopolize interest, for these animals are involved in a story. And that simple story of "how they grew" is the basis of a successful nature film.

The story that unifies a film and gives it deeper worth need not be specifically about something or someone. A philosophical theme, well executed, will provide good continuity. Perhaps it is the age-old wish to "get away from it all;" maybe it is the search for peace or inspiration that carries the story skipping from place to place and leads to the investigation of remote corners in nature.

In a film that has been well received I took the theme of kindliness and intelligence. The purpose was to reveal intelligence in creatures made apparent when abuse and persecution are lacking. There were no mileage limits to this theme, and it was not necessary to follow a set route. The theme itself was so interesting that I could pick up a scene in a zoo, another in a stock yards, and others in a game Sanctuary of Canada. The story tied them together harmoniously. The reel held the attention of those viewing it. In their thoughts they were not just going to this place or that one, but rather were seeking out and marveling at the character of living things when fear is eliminated. There was a purpose to be accomplished, a desire to be gratified.

Yes a story is all important in the plan of nature films. What story it shall be rests with the originality of the producer. But story there must be if the scenes are to hold attention and to be shown at their best.

Now, closely rivaling the story in its

importance to continuity is the principle of contrast and change in the arrangements of scenes. Human thought tires quickly and often does not know what makes it tired. Variety is not only the spice of life, it is the vitamin of attentive thinking. Nature so loves change of pace and infinite variety that every created thing in the universe undergoes some measure of alteration every instant. While the clock ticks the things of earth and heaven have moved a little, grown a little, worn a little, changed a little. And this pattern is deeply etched in human psychology. The only thing old in nature is the fact that everything is forever new. Hence in our field of films we rebel at sameness, and sometimes do not realize just what displeases us. But if we are to be happy as an audience we do not want that which repeats itself or remains fixed, for this is contrary to the pattern of nature without and within us.

I sat in an audience at a museum listening to a lecture given by a friend of mine. His collection of color slides are unequaled for composition and beauty I believe. At first the audience involuntarily gasped in admiration at each scene presented. But when such scenes had continued for an hour, the mood of appreciation had subsided. The last pictures were as wonderful as the first, but they were too much alike and the thought of the spectators was tired. There had been no change of pace by the lecturer, no effort at variety. Each picture had been judged as to its individual and separate value, with no thought as to its relationship with the scenes before and after it. Because of this much of the total value of the lecture was lost.

The principle of contrast and of change must be constantly applied if nature film continuity is to be at its best. There are refinements in the art of introducing variety, of course, but it is a pretty safe practice to keep doing something different, especially bringing in extremes. Have you a picture of an awe-inspiring mountain, with mammoth cliffs, great glaciers, and sizes and distances that startle thought? Then bring in quickly the picture of a *tiny thing*, a little shy mountain flower that hides under a rock from the winds, or a coney or infant bird,—something that will be as appealing in its littleness as the mountain is in its bigness.

Have you assembled a series of scenes heavy with history and seriousness, of monument, battlefields, and buildings? Break it up with the other mood. Bring in some humor: a boy with his head buried in a watermelon, a stubborn donkey, an animal at play—something to change thought suddenly and completely.

Once I tried an experiment! When color was new in films and audiences were still thrilled simply because there could be such a thing, I made my first pictures of autumn coloring in the north. In the first arrangement of scenes I had picture after picture of birch trees, their lovely leaves a brilliant yellow. I noticed after the first few scenes of this golden foliage audiences lost their enthusiasm and sat in silence until a single branch of a rich red sumac was shown. Here appreciation was again spontaneous and enthusiastic.

Then I arranged a new series of scenes and substituted them for the birch pictures. In these I had many consecutive views of the red sumac which had been such a favorite. Audiences reacted just as they had for the birch pictures. At first there was enthusiasm, then complacent silence broken only when we reached a picture where one cluster of yellow foliage was shown. Then came applause. It was the same either way: too much red sumac or too much yellow birch lost attention. Finally I alternated between the two colors in the scene arrangements, and the interest of audiences was constant.

Keep the film moving. Keep the scenes changing. Don't let the continuity become fixed, grooved, monotonous, repetitious. Change it in every conceivable way. If big things have been prominent, introduce smallness; if the subjects have been little, contrast them with the large. If humor has been the theme, bring in something beautiful and serious, if a slow moving subject has been appearing, introduce speed. Change is the secret!—change in the length of scene as well as in the subject.

I judge my own films harshly. In reviewing them I keep anxious to detect the first cause of boredom, the first suggestion that thought is wandering away from the pictures. And I am ruthless in slashing the length of favorite scenes, taking them out, or rearranging them when I find they fail to hold interest.

Good continuity is the saving of nature films. Many a good set of pictures has been poorly displayed because the producer did not recognize that there is such a thing as continuity in these non-dramatic productions. But there is a story everywhere in nature and certainly one should be in every nature film. And there is unending variety, change, contrast, activity in nature. These qualities should be gathered into our pictures as definitely as the subjects themselves.

When this effort at good continuity is made, and dramatic values of nature subjects properly appraised, our pictures of the out-of-doors are no longer merely albums of places, creatures, and things—but lively, gripping entertainment and profound stimulation as well.

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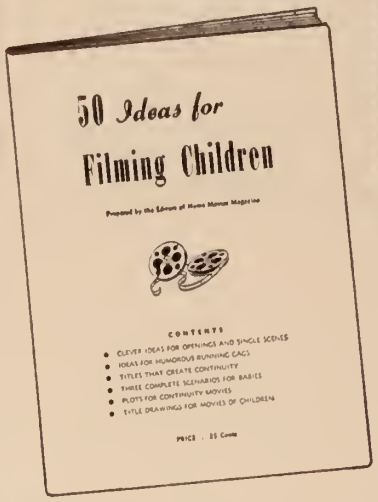
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Shoot Titles on Positive Film...

• *Continued from Page 20*

method for the amateur to use. Film cost is extremely low, as compared to reversal, and the procedure for lettering title cards is not complicated inasmuch as they may be lettered with pen and ink, typewriter, or by letter press. What many amateurs have yet to discover is that they can compose and letter a series of titles, then photograph and develop them the same evening in the space of a few hours when positive film is used.

Procedure for exposing positive film is little different from that required for reversal film, except that positive, being much slower, requires greater increase in exposure time. While tables are available showing the exposures to follow when shooting positive film under photoflood illumination, they are not always reliable for several reasons. First, the light intensity of photofloods decreases with age so that an exposure figure developed for use with new photofloods would not apply when photofloods are used where more than half of their rated life has been consumed. Also, position of lights affects light intensity, and the density of the paper used for the title cards and the color of the ink for lettering are important factors.

The best practice to follow, therefore, is to make a series of tests—exposing a few frames of one title card at various exposures, f/5.6, f/8, f/11, etc., and then determine correct exposure from examination of the test strip after development. A short test strip of twelve to eighteen inches may be developed by hand in a glass refrigerator tray or other suitable receptacle within a few minutes. Necessary chemicals for the developing solution may be obtained at small cost from any photo supply store.

Most of the positive film presently available comes in "laboratory packing" which means it is rolled in bulk and must be wound on a camera spool before use by the purchaser. Also, purchase price does not include developing as with reversal films. Where the amateur does not wish to develop his own, which, incidentally, is a simple process, there are many laboratories whose advertisements appear monthly in HOME MOVIES who will render this service promptly and at low cost.

For use in the camera, positive film must be wound upon a regular camera spool. To use a projection reel or other substitute is to court trouble. Spooling the film must be done in a darkroom, but fortunately because of its slow speed and inherent "color-blindness" it can be handled under a red safelight. The film should be wound upon the camera spool so that it may be threaded in the camera with emulsion side toward the lens. Correct method for winding is shown in the diagram (Fig. 1). End of film is inserted in core of spool with emulsion side *in* so that when film is fully spooled, the shiny surface is outside. Where it is desired to thread film in camera in daylight or under artificial illumination, it is necessary to add an opaque leader of sufficient length to give necessary protection to the raw film during threading operations. Otherwise, a leader is unnecessary, especially if test strips are to be made or only a few titles shot and detached from the supply spool and developed.

Making positive titles excludes the use of highly ornate and colored title designs and backgrounds for the reason, already stated, that positive film does not record colors in relative gradations. For this reason, the positive title maker should stick to black and white, or shades of gray to secure contrast between title letters and background. The simplest titles will be lettered with black india ink on white cards. However, decorative effects can be obtained by using textured papers as well as wallpaper for the title cards, the pattern appearing in gradations of grey and black in the developed film.

As this treatise is intended especially for those amateurs who never have attempted title making with positive film, it is proper that the old reliable method of lettering title cards with a typewriter be recommended. Title cards neatly typed are quite effective on the screen, shorten considerably the time required for making titles, and are the easiest for the average amateur to make. Even those who do not own a typewriter usually have access to use of one.

Typed title cards, however, must be photographed at close distances—usually at six to eight inches—and involves use of the popular "typewriter" type of titler which provides the auxiliary lens required to enable camera to photograph sharply title cards at such short distances. Lacking a "typewriter" titler, of course, the amateur can still photograph the smaller typewritten cards—usually 3″ by 4″ in size—by providing a means for centering camera with title card and a suitable auxiliary lens in front of his camera lens.

Typing should not be used for title composition on cards where the title *area* is greater than 3″ by 4″. The regu-

lation typewriter titlers provide a distance between camera lens and title card of eight inches, affording a title area of 2⅜" by 3⅛". The *lettering limits* are even less. The usual allowance for border between lettering and edge of title card is about ½". This would allow for a typed line about 2⅛ inches in length—sufficient for about three or four average words and three to four lines of type (double spaced) to the title.

Effort should be made toward obtaining sharpest possible impression of type on title card; also, that a fresh black typewriter ribbon be used. Many amateurs type directly on carbon paper laid over the title card, removing the ribbon to obtain a clear cut impression.

The length or screening time of a title is a problem that often stumps the novice. The best rule to follow is to slowly read the title twice while photographing it—making the exposure for the length of time it takes to read it. Because of the cheapness of positive film, the tendency to be frugal with footage should be avoided. It is far better to have to cut a title to size than to have to remake it because the first attempt produced a title too brief to be easily read on the screen.

Where the amateur wishes to develop his own titles, he will find the work interesting as well as simple to perform. Where developing racks and trays are not immediately available, titles may be cut apart and developed singly by hand in an improvised tray. Where this procedure is to be followed, the beginning and end of a title can be marked on the film for the purpose of cutting later, by opening camera door in the dark and, with aid of illumination from a red safelight, making a small cut or notch on edge of film.

Prepared tubes of positive developer are readily available from camera stores and these contain complete directions for use. After title film is developed for the required length of time, it is then washed in clear water, given another bath in hypo, then washed again in clear water and allowed to dry.

Much of the lack of titling in movie films is due to the amateur's ignorance of the simplicity of making titles. Once the "direct-positive" method is tried, it is likely to be followed thereafter for all films. Positive titles are applicable to Kodachrome movies as well as black and white, by simply tinting or toning them after developing. Tinting and toning is a process equally as simple as developing and is explained further elsewhere in this issue. There also appears, on another page, an article dealing with the construction of a simple "typewriter" titler. So, with all the data presented in this issue, the amateur seriously interested in making his own titles is provided with ample instruction. Not to have produced your own titles is to miss a lot of fun in the hobby of making movies.

Recording Sound on Discs . . .

• *Continued from Page 14*

synchronized; second, the starting point of the recording may be spaced farther from the center of the disc. It will be seen that the perimeter of the disc travels a greater distance and therefore relatively faster than the inside area near the label, making the outside area the most desirable for best sound quality in amateur recording. Because 78 r.p.m. discs travel much faster, they offer some advantage over those cut at 33-1/3 r.p.m. in the matter of fidelity, when produced on equipment intended for amateur use.

All in all, the chief limitation of 78 r.p.m. equipment is in the limited playing time of the recordings and this at once indicates 33-1/3 r.p.m. equipment as the most logical for home movie sound recordings. Where highest fidelity is desired, this can be obtained by recording as far from center of the disc blank as length of our movie will permit.

Having established that the outside area of the disc is preferred for recording, it becomes necessary to determine how much of that area will be required so that the recording can be started as far away from center of disc as possible and yet complete the recording before running off the edge of the disc. (In fact, properly cut, the recording should terminate about ¼ inch from the very edge of the disc.) This demands that the projection time of our film be established in terms of recording time.

In order to do this, let us assume we have a 125-foot reel of 16mm. film for which we wish to make a recording. Splicing a blank leader about five feet in length to the film, we thread it in the projector and make a start mark on that frame resting in the film gate opposite the frame aperture. This can be an ink spot, a hole punched in the film, or a spot made by scraping away the emulsion. The recorder arm is placed in contact with the lead screw with the head locked in safety position so needle will be off the disc surface but set at the extreme inside cutting position.

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both are started simultaneously and the recording of music, narration and sound effects rehearsed in a trial space run of the disc as shown in Fig. 3. After film has run entirely out on the takeup reel, projector and recorder are stopped and the distance traveled by the cutting head needle is measured. Thus we determine the exact amount of disc space that will be required when actually recording on the outside area of the blank. In Fig. 3, the equivalent area of the trial space run of 2¼ inches is shown with beginning and ending of cut indicated. In making the recording, the needle will be placed on the blank 2¼ inches inside from the quarter-inch safety border. This practice remains constant regardless of size disc used with "inside-out" recorders in view of the fact that the farther from the center of the disc recording can begin, the better will be the quality of the reproduced sound.

Where narration constitutes all or a major part of the material to be recorded, considerable time and care should be expended in rehearsal so that when actual recording begins, the narrator will be thoroughly familiar with both his script and the film. Where split-second timing is necessary, it is almost mandatory that the narrator memorize the script so that he need never refer to it during the recording procedure, and be free to watch the screen.

When sound effects and music are also to be used, they should be thoroughly tested in advance to make sure they produce the desired effects. Test recordings should be made on smaller discs to determine correct volume and pitch of sound effects for maximum results. Often it will be found that the type of microphone used will govern the quality of sound effects. I discovered this when my recordings of telephone, alarm clock and door bells failed to reproduce in natural tones. By using a better microphone, I secured the desired natural pitch and tone of these sounds.

Extraneous noise is one of the bugbears that every tyro home recorder will encounter: noise of the projector, the rattling of script sheets, and countless other things. In time, of course, the amateur will learn to overcome all these. But to save the beginner many trying hours of re-recording, it is suggested that the projector, turntable and amplifier be set up as far away from the microphone as possible—in an adjoining room, if conditions will permit. Ideal recording conditions are where recording may be done in a separate room from which the projected picture may be observed through a glassed window or door.

One movie amateur I know finds ideal conditions in his home where the living room is separated from the dining room by french doors. In making recordings, projector, screen and recorder are set up in the living room. The microphone, on an extension cable, is placed inside the dining room. Here the amateur reads his script while observing the picture through the glass paneled french doors. An enthusiastic neighbor acts as assistant at the recorder and tends the projector.

In view of the widening interest in sound for home movies, no doubt equipment manufacturers are devoting some research on the amateur's requirements, and that many new innovations will appear in post-war sound-on-disc recording apparatus. The wise cinebug will keep posted on all new developments.

Make Movies Tell Story . . .

• *Continued from Page 13*

Another important factor in securing interesting continuity is the constant variation of focal distance of scenes and of camera angles. Nothing can be quite so boring as a long parade of medium shots, for example. Knowing when to highlight a sequence by moving in with camera for a closeup or by shooting the scene from a more interesting camera angle is an accomplishment of the successful cameraman. In planning and in writing the shooting script, it is extremely important to visualize the action in medium, close or closeup shots, and to decide which to use for each particular scene. While it is often easier to visualize the scene at time of shooting by studying it through the camera viewfinder, a wider visualization, with respect to the scene's appropriateness to the overall pattern of the sequence or the whole picture, is afforded in planning and writing the script beforehand.

Before setting out to write our script, we first must have a basic story idea for our picture, whether it is to be a playlet or a documentary effort. Even a series of scenes of the baby should be based on a brief continuity if it is a *story* the film is to relate through pictures. If our film is to be a playlet, it should be a straight-running story with few characters and with the plot developed by action rather than by acting or titles.

It is time well spent to first write a synopsis of the story. Put it on paper so it is possible to visualize the continuity from start to finish. This outline

• *Continued on Page 40*

Information PLEASE

• READERS: *This department is for your benefit. Send in your problems and our technical board will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Fade Length

Q: In answering my query in the December issue, you stated that forty frames of 16mm. film equal one second's running time. Shouldn't this be 16 frames? And wouldn't 20 fromes run a little over one second instead of half second? — Kenneth Rowland, Baton Rouge, La.

A: Sorry the answer to your query was garbled. Correctly, it should have read: "The average length of a fade established in professional practice is 48 frames for 16mm. film. This, of course, is the maximum. Often shorter fades are desired, and these can be determined on the basis that a 48 frame fade will screen for 3 seconds at 16 f.p.s. speed. A fade half this length, therefore, would require 24 frames from point where fade begins to point of deepest opacity. In terms of seconds, a one-second fade would consume 16 frames.

Overbleaching

Q: Is there any danger in overbleaching a film that has been given first development the correct length of time?—Dave Roberts, Pueblo, Colo.

A: If the first development is correct, sufficient silver remains deposited on the film to form the positive image. Therefore, regardless how long you bleach the film, the remaining silver would not be damaged. It is possible, however, that the emulsion would be further softened and this would not be desirable.

Screen Areas

Q: Can you give me the width of the screened picture at various distances for a projector equipped with the standard size lens (1 inch, 8mm; 2 inch, 16mm. ED)?—Jerry Gregory, Little Rock, Ark.

A: At ten feet, width would be 1′10″; sixteen feet, 3′0″; twenty feet, 3′9″; twenty-five feet, 4′8″; thirty-two feet, 6′0″; forty feet 7′5″; and fifty feet, 9′4″.

Closeup Calibrations

Q: I have heard that it is possible to make ultra-closeups and titles without aid of an auxiliary lens, simply by unscrewing the camera lens one or two turns. One friend recommends use of a set of mechanic's "feeler" gauges calibrated in thousandths of an inch. Have you any data as to the corrected focusing distance obtained with use of these "feeler" gauges with a one-inch fixed focus 16mm. camera lens?—James K. Aldrich, Miami, Fla.

A: Yes; the .011 gauge will enable you to correctly set your camera lens for shooting an object at six feet. After inserting the gauge blade, screw the lens down *tight* against it. Use of other gauges will permit shooting at the following distances: .018, four feet; .025, three feet; .040, two feet, .059, eighteen inches.

Meter Reading

Q: Please tell me correct procedure for taking an exposure meter reading on an exterior shot consisting of a person backgrounded by foliage with some sky showing overhead. My last two scenes of this kind suffered from two much shadow in person's face.—John Aldridge, Logansport, Ind.

A. You have experienced the same trouble most amateurs do in taking a reading on scenes of this kind. The sky area picked up by the meter gives an "over-reading," resulting in stopping down lens more than necessary to gain correct exposure for features of subject in scene. Correct method for reading this scene, is to take a reading close to subject—within 12 to 18 inches and with meter pointing to subject's face. Make sure, however, you cast no shadow across subject's face.

Lens Stops

Q: So often instructions state: "close down lens one stop," or "open up two stops." Does this mean moving lens diaphragm from one point on the lens to the next, say from f/6.3 to f/8?—C. J. Whitely, Sharon, Pa.

A: Unfortunately many cine lenses are calibrated in half stops instead of full stops, and some a mixture of both; f/3.5, f/4.5, f/6.3 and f/8 are half-stops. A lens properly calibrated for full stops will bear the following markings: f/1.5, f/1.9, f/2.8, f/4, f/5.6, f/8, f/11, and f/16—that is, if the lens is an f/1.5. If it is an f/1.9, f/2.8 or an f/4 lens, the markings beyond these points will be the same, the difference from one figure to the next being one full stop.



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Make Movies Tell Story . . .

• *Continued from Page 38*

should be reasonably complete as to detail of important action and story progression. Then, if there are any gaps in the pattern of continuity, they can be discovered in ample time to correct faulty construction and avoid necessity of retakes. Its much easier and less expensive to make these corrections on paper than later with film.

Next step is to take this synopsis and break it up and expand it into a number of sequences, just as we would paragraph a story. Each scene and therefore each sequence will take up the story smoothly and logically where the previous scene or sequence left off. Its much like taking a photograph and cutting it up into a jig-saw puzzle. With the directions or shooting script carefully prepared, the pieces that are the scenes and sequences are sure to fit properly together and form the complete picture.

When we have shot our scenes according to script, we should have a good motion picture. It will reveal the thought and preparation we have put into it. The story will hang together without artificial bracing. Each scene will be pleasing to the eye in pictorial content.

The uninitiated may say this is too much bother and work. Not at all! It's great fun. Its the biggest part of the fun of making movies. Pressing the camera release is, of itself, no great accomplishment. Its what is registered by the camera and the way it is presented on the screen that counts.

Keep Scenes to Essentials . . .

• *Continued from Page 21*

garage, closing the doors, entering the house, and once inside—shedding his coat and hat.

These scenes were just excess baggage. There was no need for them insofar as the plot was concerned. They merely held up the story action—slackened audience interest. There are story plots, of course, where a sequence of such shots would be justified to build suspense, as for instance, if the story concerned the escapades of an unfaithful wife with her husband returning home unexpectedly while she was entertaining a secret lover. With the situation properly revealed to the audience; with the wife shown hastily trying to get her lover out of the house before he could be discovered by the husband, the series of shots showing the husband enroute home and putting the car away would delay probability of the lover's discovery and thus keep the audience guessing.

In shaping our films in suitable continuity, we should keep several points in mind: The public has become quite conscious of what constitutes good continuity from long and regular attendance of motion picture theatres. It has learned to anticipate action and is impatient to see the action it has anticipated. Many actions of everyday life have become so commonplace that everyone takes them for granted. Hence, it is not necessary to show them on the screen. A person steps into a car and drives away. It is wholly superfluous to show the intermediate steps of starting the motor, releasing the brake, shifting the gear lever, etc. Audience imagination fills in these familiar details.

Many an otherwise effective travel picture is often marred by introductory scenes of bags being packed and stowed in cars. It is a general custom, when traveling, to pack bags and take them along, but the audience will assume this is being done without being shown. And even if luggage was not taken along, what difference would it make in the travel scenes to be pictured later? How much better to have that film for shots of places visited or of activities encountered along the way?

The secret of interesting movie making lies in keeping our picture pertinent to the main subject matter at all times; to tell our story tersely, pointedly, and interestingly. We must never emulate the long-winded orator who takes ten minutes to relate a simple fact. Similar redundancy in movies is boring and expensive in film.

Strive for straight-line story treatment—regardless whether the movie is a playlet or a vacation picture. Cover the high spots of the subject and omit the commonplace and obvious. Less film will be wasted and a better picture will result.

Experimental Workshop

• *Continued from Page 23*

camera, you can also determine if dirt or emulsion particles have accumulated on the pressure plate. To remove this, moisten a soft cloth or a piece of soft stick such as a manicurist's orange stick in finger nail polish remover and rub the accumulation away. Never use a hard or metal object to clean polished surfaces of the film gate.—*Pete Larsen, Salt Lake City.*

TITLE *troubles*

By GEORGE W. CUSHMAN

IF you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 1333 Locust St., Long Beach, Calif. In explaining your title troubles, include information such as type of equipment used, film, light source, and when problem occurs in finished title film, send along a sample of the film. Enclose a self-addressed stamped envelope if you wish a direct reply.

Q: When using the model B Eastman Cine Kodak in making titles with a regular Cine Kodak titler, shall I press down the lever on side of camera to bring the portrait lens into place over the camera lens?—S. M. K., Lima, Ohio.

A: No. The portrait lens is for use only in making portrait type closeups. The auxiliary lens necessary to enable you to film titles with your camera is already mounted on your titler, and this, plus your camera lens, will produce the desired ultra closeup results.

Q: I recently filmed a shot which was a closeup of a typewriter typing out the text of a title. The result was that the paper appeared greatly over-exposed and the letters could not be seen on the screen. I tried the shot again, this time cutting down my exposure; but the typewriter was under-exposed. How can I produce this shot with all elements properly exposed?—S. G., Bridgeport, Conn.

A: Adjusting your lights so highest concentration is on the typewriter will bring up the detail in this portion of your scene. Also, place a diffuser over your light source. Then use light blue or yellow paper in the typewriter instead of white. This will reduce the flareback of light. By all means use a fresh, black ribbon in the typewriter.

Q: Results recently obtained in filming and developing titles are getting worse instead of better. Sample of title film enclosed appears muddy, whereas in the past I have obtained better contrast. What is your opinion of the trouble?—M. E. D., Shreveport, La.

A: Sample of film enclosed with your letter has been fogged, evidently caused by use of wrong safelight in darkroom. Purchase a regulation red safelight, or better, a series OA Wratten safelight from your photo dealer. Some amateurs have made the mistake of buying an ordinary red light bulb for a safelight and suffered similar disappointment. Reason you have encountered trouble gradually is that you have probably been working closer to your present "un-safe" safelight than you formerly did.

Q: What is your opinion on the use of fades in titles? Is it proper to open and close each title with a fade?—F. A., Denver, Colo.

A: Fades are o.k. for main, credit, and end titles but should never be used to open and close a sub-title. An exception would be where a sequence ends in a fade, and the new sequence begins with a title. Some amateurs have made the mistake of opening and closing every sub-title with a fade. This only tends to slow up the picture and detract from its interest.

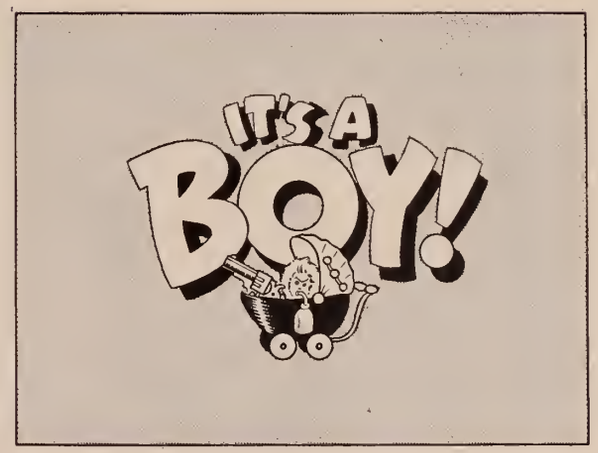
Q: Where may auxiliary lenses for a home made titler be obtained?—J. H. S., Tucson, Ariz.

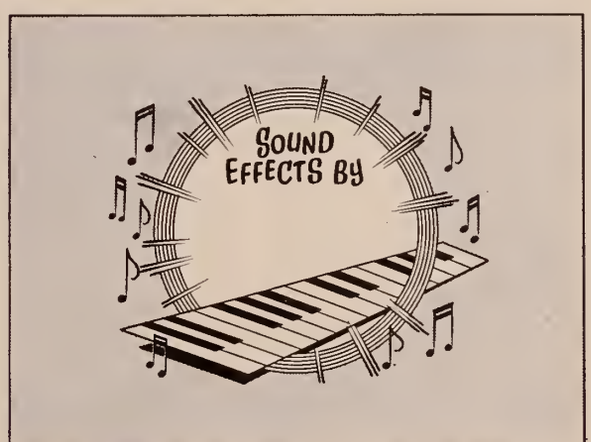
A: Any optical supply house can fill your needs. Be sure to specify the diopter of lens wanted or give the distance it must focus.

TITLES

By EDMUND TURNER









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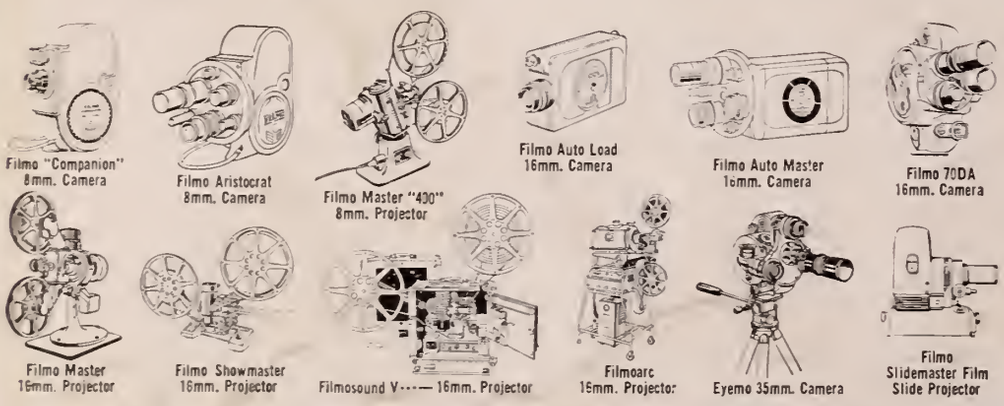
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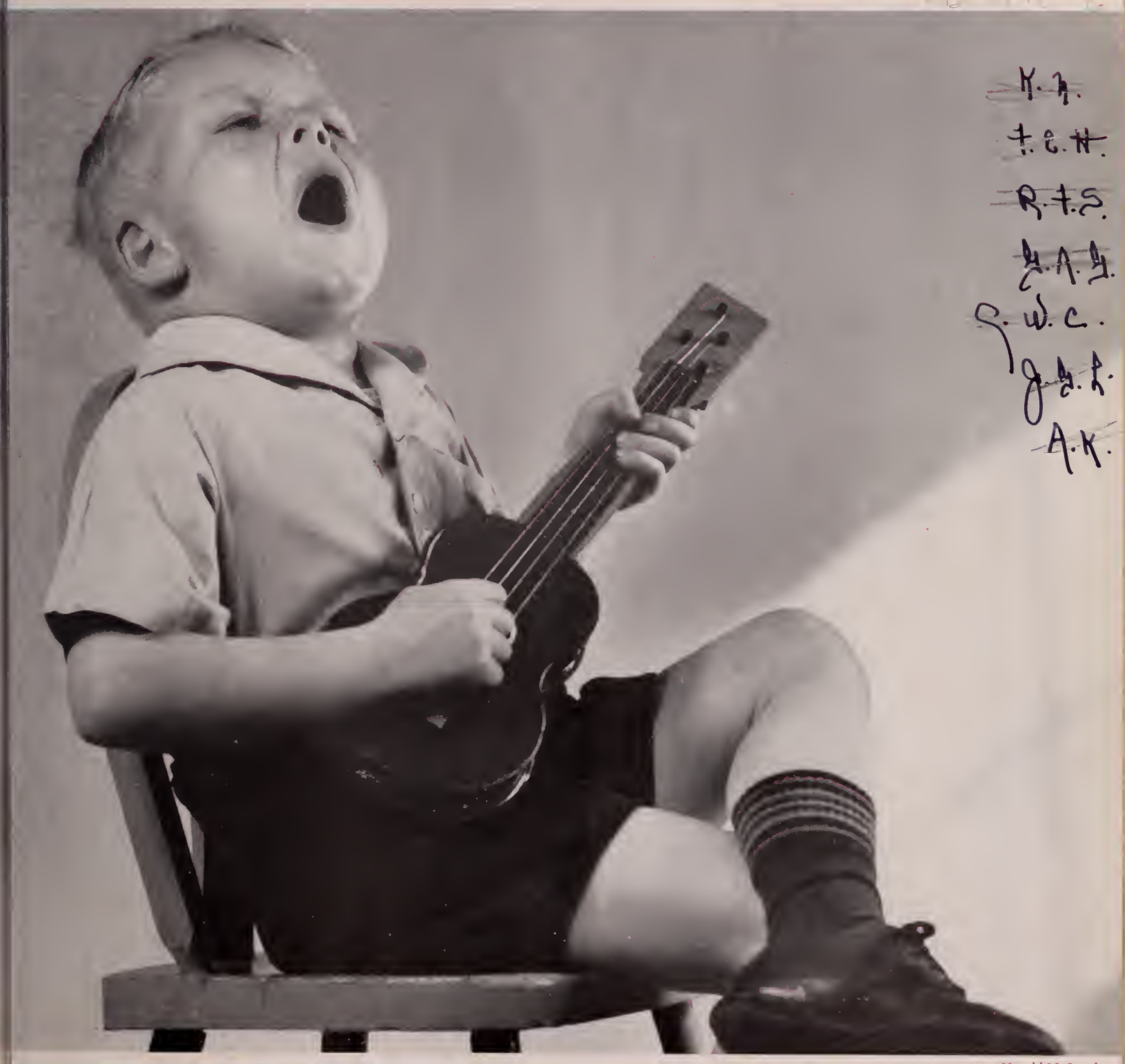
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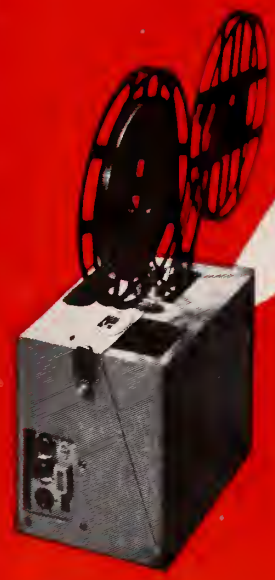
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FEBRUARY
1944
NUMBER 2
VOLUME X1

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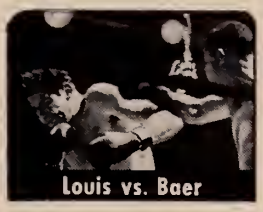
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The Reader SPEAKS

Post-war Planning

Sirs: I am extremely interested in Joseph Lenser's articles on post-war cameras and projectors. When he gets around to rewinds and splicers, as I hope he will, do have him suggest that manufacturers make a splicer for us common garden variety of movie fiends that will make a whole frame lap instead of half-a-frame as at present. We eight-millimeter filmers are in the majority anyway, so merit some consideration!

I long had wanted a full frame splicer. Then when I read Al Morton's article in the March 1943 issue, telling how he built one himself, I had a friend make one for me. It is better than any half-frame splicer now being manufactured except that there is still a little play in the mechanism—something that would be eliminated in regular precision manufacture.

Later, I removed my old splicer—a Seemann's—from my editing board, took it to a jeweler and had him rebuild it to make a full frame splice. I now have both splicers mounted on my editing board to expedite my editing. One needs two splicers when doing much editing. You don't have to sit and twiddle your thumbs while waiting for the film cement to set. So, in my post-war editing board, I want two full frame 8mm. splicers—one mounted on each side of the film viewer. And the first one a manufacturer turns out, if it works okay, I promise to buy it no matter what it costs. Now that Mr. Lenser (what a name for a movie fiend!) has the floor, please have him speak out for use who suffer in silence.—*Mrs. A. W. Kortkamp, Moline, Illinois.*

Sirs: With all the post-war planning of cine equipment going on, I'd like to suggest that film cement manufacturers give a little thought to improving cement bottles in order to make them easier to use. In spite of the general switch from cork stoppers to the modern plastic screw caps, the old cork stoppers were the easiest to work with; required only one hand to handle the cement.

I'd like to see manufacturers adopt the bottle in which Pathe in Europe long have sold their safety film cement. It has a glass stopper, similar to a perfume bottle. The stopper makes an air tight closure by virtue of the ground glass finish of the stopper surface and the bottle neck in which it fits. — *John Challot, Los Angeles.*

Sirs: Even though cine apparatus manufacturers never develop a camera such as Joseph Lenser suggests in his November article, I hope those who continue to manufacture 16mm. magazine cameras will provide an accurate frame counter and a means for easily backwinding film in same. Amateurs have reached that stage where backwinding the film in the camera is an important function in their movie making, and a magazine camera should provide the backwinding feature as a logical adjunct to its other advanced features.—*Joseph Bolling, Seattle, Wash.*

Magazine Frame Counter

Sirs: I should like to communicate with any movie maker who has successfully devised a frame counter for the 16mm. magazine Cine Kodak.—*J. Szentagotay, 5131 N. D. G. Ave., Montreal, Quebec, Canada.*

A Better Way

Sirs: Roland Krause, in the Experimental Cine Workshop for January, advised painting a white line on side of film spools as a means of quickly locating film slot in core when spooling positive film under a safelight. Even in bright light, inserting end of film in spool slot is a tedious task. A much simpler method is to secure end of film to core with a piece of scotch or adhesive tape. *Richard Walton, Minneapolis, Minn.*

NEW FILM MAGAZINE

Gentlemen: I noticed in Reader Speaks, January issue, interest expressed by a reader in a post-war camera adaptable to both roll and magazine film.

For his information or that of any other interested party, there is to be just such a film magazine "when the lights go on again," if certain manufacturers of cameras and film mean anything by the interest shown to date in a newly developed magazine of this type.

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Further information is restricted at this time.—L. W. ADAMS, Vallejo, Calif.



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Allied troops enjoying a motion picture during the lull of battle in the Tunisian area. *U. S. Signal Corps Photo.*

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ANTS ARE LIKE THAT

★ By GENE COUGHLIN

Reprinted from Los Angeles Daily News

MICHAEL Horowitz has gone back to his original trade until times get better, or until ants learn to act like they should act, which means the world will have to wait a while for the premiere of his motion picture spectacle, "The Death of Kultur."

The original trade of Mr. Horowitz is that of cleaner and presser, but he deserts it occasionally when the yen for showmanship gets too strong.

Last time the yen got too strong, he started a flea circus on New York's Broadway and was doing all right as trainer and exhibitor until a competitor opened up next door. The competitor hired a former prize-fighter with a big name to "shill" for him, or lure the customers into his place.

That hurt some, Mr. Horowitz said, but what actually ruined his business was when the former prizefighter dropped into the Horowitz theater for a visit, hovered around the flea stage for a while and walked out. All of the Horowitz fleas went with him, apparently.

For some months after that, Michael Horowitz had plenty of time to think and he came up with an idea of making a picture about the animal kingdom, based on the life of the ant.

He gathered ants, microscopes, books about ants, and a 16 millimeter camera, and went to work in a little house up on Cheremoya Street in Hollywood.

From the books, he learned that red ants now and then set out by the thousands to invade the colonies of the black ants.

They don't kill the black ants, Mr. Horowitz said. That is, they don't kill all of them. The big idea is to pillage the nests of the black ants and carry off the larvae and pupae, which will turn into little black ants after a while.

The red ants take the larvae and pupae back to their colonies and, when the little black ants are born, they make slaves out of them; make them scurry around for food and take care of the housework and do all sorts of chores.

That seems a terrible fate, but there's a catch to it, and a touch of poetic justice.

"You know what happens?" Mr. Horowitz inquired, and didn't wait for an answer. "Well, the red ants don't do any work, see. They eat and sit around and they get out of shape. And alla time the black ants are workin' because they have to, and pretty soon they get strong and get organized and walk off the job.

"So what happens? So the red ants can't take care of themselves and they starve to death or the black ants kill 'em. Honest, I'm not makin' it up. It's all in the books. Look."

That's the way things turn out all right, in the books. It was the Horowitz idea to have the red ants play the part of the Nazis and the black ants, the slaves, be the peoples of conquered countries like Poland and Norway and Holland that finally turn on "Kultur" and kill it.

Mr. Horowitz managed to dig up some red ants and black ants, and made a little ant world for them and got a magnifying lens to put on his camera and was set to make the epic. But the red ants seemed content to stay on their side of the pen, and didn't make a pass at the black ants even when director Horowitz laid down a trail of sugar from the red camp to the black camp.

"You know what them suckers did? The red ones ate the sugar to the middle of the pen, and the black ones did the same thing and when they met, by golly, it looked like they just bowed and asked how're things, and turned around and went home."

He tried scrambling them together, but when the heap untangled, the red ants went home without any black slaves. He kept shooting film until he ran out of it, before he found out the red ants might go for weeks without deciding to invade the camp of the black ants. By then it was too late; the camera was empty.

They threw Mr. Horowitz down in another department, too. The books said that when a boy ant courts a girl ant all the older ants help the courtship by doing the couple's work and getting food for them.

And then, when the couple fly away on their marriage flight, all the other ants see them off at the airport. The books said the ants always fly away on their honeymoon and then, when they get back and settle down to housekeeping they bite off their wings.

"What a shot!" Mr. Horowitz sighed. "Just imagine 'em flying away, mandible in mandible, you might say, and wavin' goodby with their antennae, which is what they call their arms. But do you think I could get 'em to do it? Not them ants. I couldn't even get 'em off the ground and I gave 'em the hotfoot so much I thought I might get in trouble with the SPCA. That stands for the Society for the Prevention of Cruelto to Ants."

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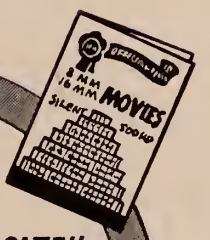
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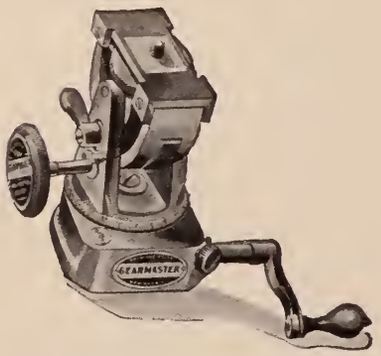
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REVIEWS... of Amateur films

By J. H. SCHOEN

KODACHROME films in which colorful autumn foliage dominates the scenes are always interesting screen fare, but what makes *Autumn Escapade* of more than usual interest is fact it was shot on Kodachrome outdated by more than two years. By allowing a full stop and a half in exposure, perfectly normal exposures resulted with no appreciative loss or change in color values. Filmed by F. H. Grantham of Johnstown, Pa., *Autumn Escapade* runs 150 feet in 16mm.



As a premise for shooting the exquisite autumnal beauty of a New England countryside, Mr. Grantham injected interesting continuity with the aid of family and friends. All are introduced in the opening sequence suggesting a tramp through the woods and start of the trip. As various members of the party stop to admire the countryside, the camera cuts to bring into view the scenes of their admiration. Here composition and viewpoint is well chosen.

Presently, the children decide to take another trail and become lost. But they encounter a hunter who kindly shows them the way back to the main trail. In the meantime, their parents having discovered their absence, turn back in search for them. The children soon reappear to allay their fears, and the happy group retrace their steps homeward.

Photography, editing and titling are near-perfect. There's a back-lighted shot that's a masterpiece. A little closer cutting on scenes where hunter encounters and speaks to children and where children speak to hunter will improve the continuity. One or two spoken titles were not cut in soon enough. They appear *after* the person speaking is seen to speak the words. Spoken titles should be cut in in the middle of such shots. The picture easily deserves the 3-Star merit leader awarded it.

A CLEVER continuity thread offered a premise to picture two sailors and a girl in a 50-foot 8mm. Kodachrome picture made by Mrs. A. W. Kortkamp, of Moline, Ill. Title of the picture is *Two Shore-leaves and A Lady Fair*. The young lady is introduced in her home obviously impatiently waiting a caller. Soon the bell rings and she admits a young sailor. They embrace, then sit down to talk. The doorbell rings again and she is surprised by the visit of another sailor friend. Turns out, too, that the two sailors also are old friends who have not seen each other in a long time. They fall into talking about their experiences, ignoring the girl. Finally giving up hope, the girl slumps in a chair to sulk and a fadeout here ends the picture.

How much better would it have been to show the girl dialing the telephone at this point and dating another beau then giving the preoccupied sailors the slip! But, of course, there may not have been enough film for this.

Photography was generally good and the cutting well handled. A few more titles would have improved the continuity. It's a 2-Star picture just bordering on the 3-Star class.

EXCESSIVE panning and lack of visual action are two of the faults to be found in *Old Dutch,* a 400-foot. Kodachrome picture filmed by Ralph Ruger of Binghamton, N. Y. A pictorial of the famed Pennsylvania Dutch country, Mr. Ruger's film otherwise is a color classic. The locale offers abundant camera material and this filmer evidently put in a good deal of time in the research and exploration that must have preceded actual shooting. He offers many interesting views of the country, many off the beaten track.



Marring otherwise good photography are the many panning shots; but these can be cut to greatly improve presentation of the picture. Continuity could have been greatly improved had some subject been introduced to move throughout the picture, as a visitor or

• *Continued on Page 80*



Books That Talk

Sound Motion Pictures in the Home

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THE MAGIC OF MOVIES FROM HOME

★ Servicemen overseas want movies of their loved ones. Every movie amateur should enlist his camera and services in this patriotic work.

"FOR their part, it is pictures of their wives, sweethearts and children that are most desired by American soldiers as they fight their way at about one mile or two a day toward Rome. I have canvassed several American divisions at the front and in rear areas and nine out of ten men say they would rather have pictures of their families than the most expensive gift imaginable." So Wrote H. R. Knickerbocker, foreign news correspondent, recently in reporting on the war in Italy.

While Mr. Knickerbocker did not mention home movies specifically, obviously such films of a soldier's loved ones are proving just about the last word in morale stimulant. What is not generally known is that both 8mm. and 16mm. projectors are now available in most overseas U. S. O. units and our fighting men have access to their use whenever they are fortunate to be in their vicinity.

AN interesting story comes to us about one soldier surprised recently by a reel of movies from home. He was summoned before his commanding officer and detailed to report at once at the theatre in the recreation area. When he arrived the theatre was vacant save for himself although the lights were on. He took a seat and patiently waited for other men to file in so the show could begin. Finally the auditorium lights were extinguished and pictures flashed on the screen. The surprised lad sat bolt upright. Unfolding on the screen before him—and only him—were movies of his wife and child, the latter born since he went overseas. A benevolent movie amateur had made movies of his loved ones and sent them to his commanding officer who personally staged the surprise performance.

A MAN in service in the South Pacific was similarly surprised. C. A. Thomas, a Salt Lake movie amateur made an 8mm. Kodachrome film picturing the activities of Col. Ray T. Elsmore's family during his absence overseas. The picture was titled: "To Our Daddy Over There" and was reviewed in HOME MOVIES several months ago. Col. Elsmore's response is best told in a report of the incident published in the Salt Lake City *Deseret News:*

"The thoughtful, friendly gesture of a local amateur photographer today brought happiness and fame to four Salt Lakers.

"Col. Ray T. Elsmore, former Western Airlines pilot who is now director of air transport, allied air forces with headquarters at Brisbane, Australia, happy recipient of a 200-ft., colored movie film of his wife and daughter, termed receipt of the film 'almost as good as a trip home.' Colonel Elsmore hasn't seen his family for over two years.

"The film won second prize in a national contest, and brought fame and a gold plaque to its author, C. A. Thomas, friend and neighbor of the Elsmores.

"Mrs. Elsmore and Joan Elsmore heard their husband-daddy's personal message of gratitude over a short-wave broadcast from New Guinea, the 'Red Cross Reporter' program over Mutual Broadcasting System last Saturday morning.

"The film "To Our Daddy Over There,' is built around the Elsmore family activities, some of the pictures having been taken at Colonel Elsmore's canyon home near Pinecrest, the others at his home. The theme of the film is Joan writing a letter to her daddy 'over there.'

"Mr. Thomas, local insurance agent and member of the Utah Amateur Movie Club, is more pleased over Colonel Elsmore's response to the gift than he is over the gold plaque.

"Colonel Elsmore, guest speaker over the shortwave broadcast from the Southwest Pacific, praised the efforts of his family and Mr. Thomas in sending the film to him and, *classing such films as valuable morale-builders, urged other amateur photographers to make similar pictures for service men 'over there.'*"



• One of the first amateurs to make a movie for a serviceman is C. A. Thomas, Salt Lake City, whose film "To Our Daddy Over There" was reviewed in HOME MOVIES several months ago. Theme of film story was a letter written by a little girl to her daddy in service overseas. Events described in her letter were then pictured. Here Thomas shoots opening scene with Joan Elsmore writing letter to her Daddy. —Photo courtesy Deseret News.

ONE of the most enthusiastic supporters for making movies for servicemen is George R. Clough, president of radio station KLUF, Galveston, Texas. In a letter received recently by the editors, Mr. Clough suggests a program of making movies for men overseas, the only major obstacle to which is the lack of film. We quote from Mr. Clough's letter:

"I believe it would be possible to get at least one movie amateur in each city of any size to take movies of the home folks of boys overseas. The local U.S.O. center advises me that the U.S.O. as well as the Y.M.C.A. have ample pro-

• *Continued on Page 80*

TITLES

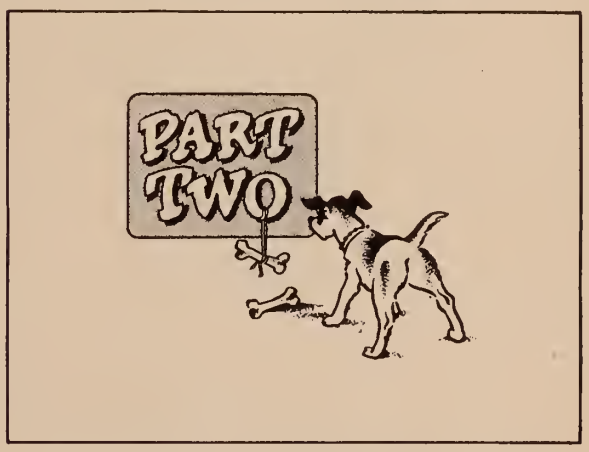
By EDMUND TURNER

THESE title cards, a regular feature of HOME MOVIES each month, are designed especially for use with typewriter titlers or any home-made titler that will photograph at a distance of 8 inches. Save all of them for future use. Cut them out and paste on 3"x5" file cards, using rubber cement to insure wrinkle-free surface.



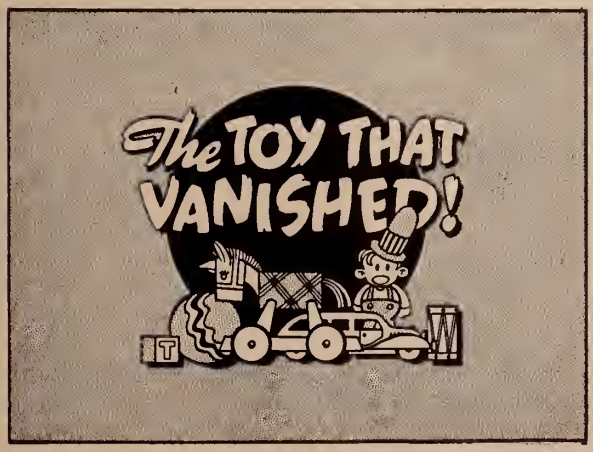






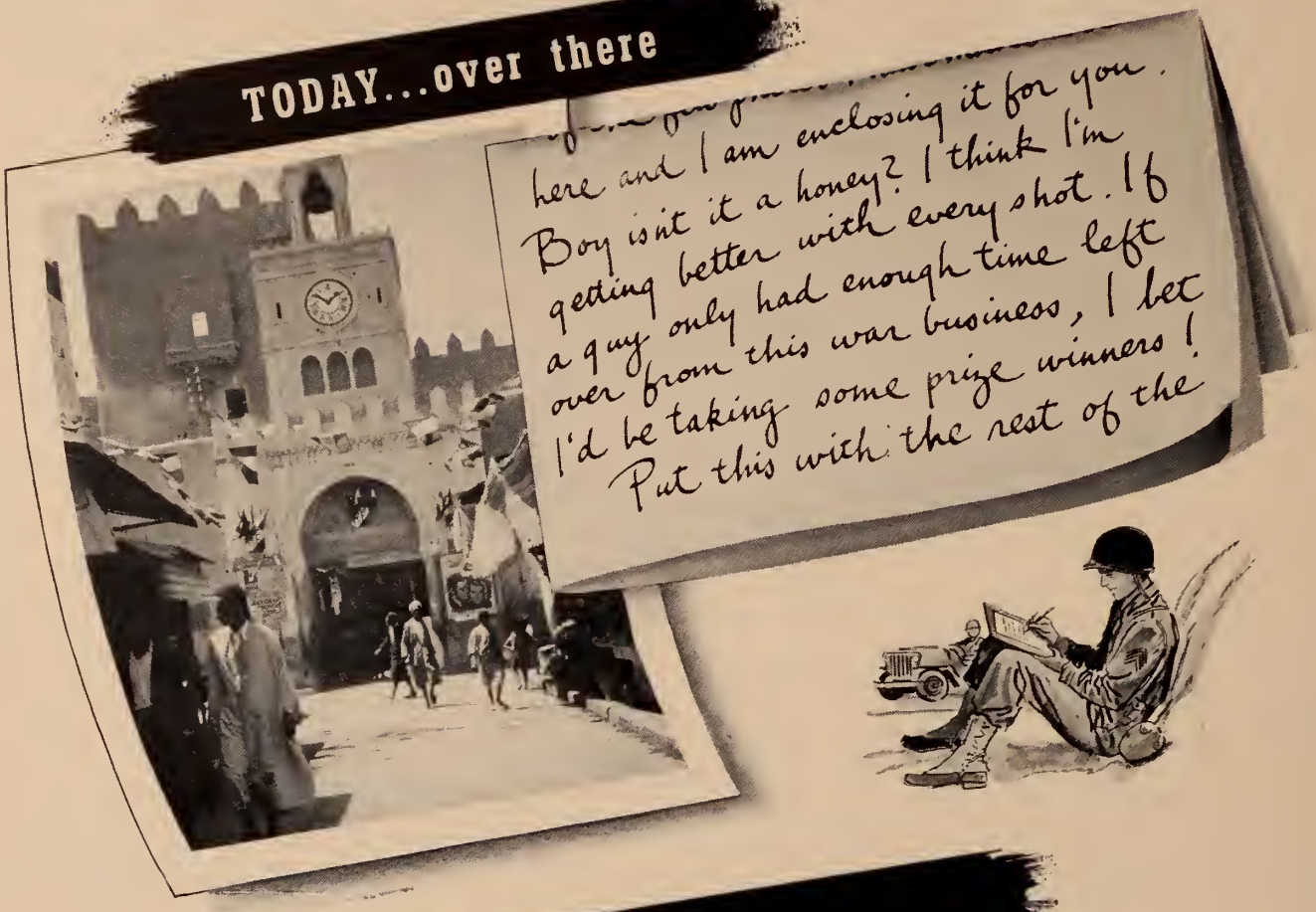








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HOME MOVIES
Published in Hollywood
FEBRUARY 1944



• Color film cannot handle as long a scale of tones as panchromatic film. For best color results, therefore, it is desirable that the brightest portion of a scene be no more than ten times as bright as the most dimly lit area.

CAUSES OF POOR COLOR REPRODUCTION

A Color Expert Tells Why Some Filmers Get Better Kodachrome Shots Than Others

By LARS MOEN

WHEN a feverishly awaited reel of color film arrives from the processing plant, and is hastily projected on the living room screen, the resulting reaction is not always one of unadulterated pleasure and satisfaction. In the early days of Kodachrome, the mere fact that the picture was in colors—any sort of colors—was enough to thrill us. Now, with the novelty gone, we look at our color shots more critically. We notice that the reproduction is not always faithful in color to the original. In assembling a reel, we notice color changes in passing from one shot to another. Some scenes are only fair, perhaps a few are downright bad. And being only human, many of us blame the film, or the process, and console ourselves with the thought that when it is further perfected, such failures will be unknown.

But will they? Are we always justified in blaming the film or the manufacturer? Sometimes, yes—but very often we should seek the cause in our own method of working. Few photographic operations are fool-proof; nearly all demand some degree of skill and care to achieve consistent results, and in color this is especially true. So let us see what causes bad color reproduction, and what we can do to keep our own work reasonable free from it.

In the sequence of elements leading to a color picture on our screen the principal elements are: The Object, the Light which falls on it, the Lens, the Film, the Projector Light, the Projector Lens, and the Projection Screen. All of these influence color reproduction, and all of them must be taken into account.

The Object: The object may be of a color which it is impossible to reproduce in three-color photography. Remember that this process is based on the theory that all colors may be produced by a suitable mixture of three primaries. This would be true *if* the theoretically ideal primary colors existed in the form of dyes or pigments—but such colors do not exist (although the yellow is a very close approximation) and there is serious ground to doubt that they ever will exist. All the available magentas are poor in blue; the cyans are fair in regard to blue and poor in respect to green. An artist, in painting, must use a minimum of five colors to get realistic color: yellow, two reds (one yellowish and the other bluish), and two blues (one greenish and one purplish). However, practical reasons limit our film to three colors, and no device of science will make those three yield any more hues than an artist could produce by mixing the three in various proportions.

This being the case, we must realize that while we can reproduce excellent reds and yellows, we must expect some deterioration of greens, blues, violets, purples and magentas. This is not to say that we cannot produce very beautiful pictures within those limitations—but we should not film the Painted Desert, a Butterfly's wing, a flower garden or a rain-

• *Continued on Page 76*



• An exposure meter, intelligently used, is an important factor in obtaining the accurate exposures that render Kodachrome shots in truest colors.



● Judging proper scene length in editing is important. An action-crammed scene of cattle branding will command greater interest than a static scenic shot and therefore justify more footage.

EDITING BEGINS AT THE CAMERA

By CURTIS RANDALL

PROFESSIONALS are agreed that good film editing is dependent upon smart camera work as well as skillful cutting. Every scene in a picture must be filmed with an eye toward the final editing, otherwise the editor is placed at the disadvantage of not having adequate material to work with. In amateur movie making, invariably the cameraman also is the editor and therefore his job is doubly exacting.

This was interestingly re-emphasized in a discussion this writer recently had with two professionals—a studio cinematographer and a film editor, one of Hollywood's best. The cameraman was strong in his view that the amateur should always gauge his shots with full consideration as to how they are to be edited to gain the most effective continuity result.

Amateur movie makers who must, to a large extent, "cut" as they shoot, are subject to three faulty habits: There is the filmer who, seemingly fascinated by the whirr of his camera, holds a scene indefinitely and hates to stop shooting. To the other extreme is the filmer who, with cost of film firmly in mind, thinks only of quickly releasing his finger from the starting button and hence misses a great deal. Then there is the fellow who has it all figured out; he shoots every scene the same length regardless of subject or action.

None has the answer to proper scene length—one of the most perplexing of all amateur filming problems. Nor are there any hard and fast mathematical rules that can be laid down for the amateur to follow. Judging proper scene length comes with experience, and how long it takes an amateur to gain this experience depends upon his ability to observe and study.

A scene, it has been said, should be as long as it is worth. Putting it another way, a scene should remain on the screen only long enough to picture the action, give a minimum of viewing time to a static vista, or amplify, in closeup, action occurring in a previous scene. Where scenes extend beyond their required time, they pad out the picture with unnecessary footage, slow up action and therefore lose audience interest.

Movie stories are similar to written stories printed in books. There are short stories, long stories, book-length novels —no two with the same amount of wordage. The subject matter and treatment controls the length. The padding of a short story to a book-length novel is at once obvious to the reader, and similar treatment of a movie subject gains the same audience response.

In general movie making where a prepared story script is not followed, the question of scene length is always present. Here the subject matter can determine individual scene length. A scene crammed with action, such as the calf-branding shot at top of page, will command greater interest than the static view of the scenic vista next to it. A long shot must have greater length than a medium shot from the same set-up because more area is included and more time is needed for eyes of the audience to take it in.

The nearer the shot, the shorter can be its length. A screen-filling closeup of a face is effective when flashed briefly on the screen. The audience quickly gets its significance and is ready for the next scene. To put it another way, the brief-



● When cutting directly from long or medium shots, make sure the positions and movements of subjects match correctly as in this example of a cut from medium shot to closeup in the picture, "Old, Old Story," filmed by Pat Rafferty.

er the scene the larger the image must be to enable complete audience perception.

Long shots depend on continuous action to determine footage. Suppose we have a continuous long shot of an airplane coming down the runway, taking off, and as it starts to circle the field, it suddenly bursts into flames and crashes. Such a scene would be packed with drama and the camera would play upon it even though it consumed a full roll of film. Such action would be worth the footage. On the other hand, a series of ten-foot shots of scenery would invariably leave an audience yawning.

Continuous action in the distance as captured in long shots must be out of the ordinary to hold interest beyond a reasonable time. A horse race in long shot is not nearly so interesting as when intercut with close shots. Such variations in scene length command the audience attention desired in successful movies. It is up to the cameraman, of course, to get his scenes in the proper proportion of long, medium and closeup shots and in the right amount of footage. The experienced filmer, of course, will never stint on his footage while shooting but will allow ample latitude for cutting by the editor.

On the subject of editing, our Hollywood film editor said that the final editing of any picture is an undertaking that only experience or a sixth sense can dictate. Studio producers, directors and cutters still disagree among themselves on matters of cutting—usually a case of personal ideas steadfastly held to. Nevertheless, if the amateur editor will acquire, through study and experience, a *feel* for suspenseful story telling, he will more readily recognize what an important part medium shots and closeups and shots of brief footage play in injecting emphasis and excitement in his pictures.

A well-cut film screens smoothly and interestingly. There are no dull spots. No scenes are so lengthy as to be tediously boring. Every frame must justify its inclusion, and this applies just as much to a movie of family activities about the home as to a carefully planned scenario picture. To do a job of correct cutting, the movie maker must steel himself to what might be termed a hard-hearted, impersonal judicial mood. Naturally, it will be difficult at first for him to see expensive and perhaps carefully photographed film ruthlessly deleted. Our natural human tendency is to let shots run full just as they were filmed. To some, snipping only a single frame is a sacrilege.

But every movie amateur must realize this vital point: It is not the length of the film that controls its screen value, but the form and style in which it is presented. There is a fitting, realtive size for all things. A builder does not make a house larger because he happens to have a few extra bricks, nor does a seamstress make a dress longer or fuller because she has extra yardage. By the same token, there is a happy medium in cutting and editing a picture where the exact footage of scenes is established by the action and interest they contain and the relation they bear to the scenes that precede and follow them.

The first step in editing a picture is to screen, several times, the film just as it is received from the processing laboratory, studying each scene carefully and allowing the novelty to wear off. Afterward, the film may be taken to the editing board and broken down into separate scenes and made ready for re-splicing in regular order. Usually a moderate cut is made in each scene and all scenes spliced together in a rough cut and screened again. Now, a more exacting study should be made of both continuity and timing of scenes; here scene length must be watched and notes made for the final editing that will result in cutting each scene to its required length. And here a few basic editing fundamentals are worth noting:

When cutting directly from long or medium shots to closeups, make sure the positions and movements of subjects match correctly. (Of course, this should have been watched at time of filming.) Don't have a person looking to left in the medium shot and to right in the closeup.

By progressively shortening the length of scenes, tempo or pace of the film is stepped up. Long scenes have a quieting effect. Thus, having a beautiful scene play longer on the screen imparts an effect of quietude and peacefulness. The very nature of the shot, therefore, and the way it is used in the complete film, influences its length. The shorter a scene is to be cut, the closer the subject should be photographed. Closeups can be cut to shorter lengths than long shots. The eye requires a certain period of time to take in the increased detail in larger areas of long shots, whereas in closeups of single persons or objects, the eye covers the subject instantly. To leave a closeup play on the screen as long as a long shot is to waste footage and slow action.

In scenic and travel films, the filmer should avoid making an endless parade of scenes from one camera position or identical camera setups. It is not difficult to understand why variety is also the spice of lively filming and that an occasional closeup of an interesting subject intercut with a sequence of scenic shots makes for greater audience interest.

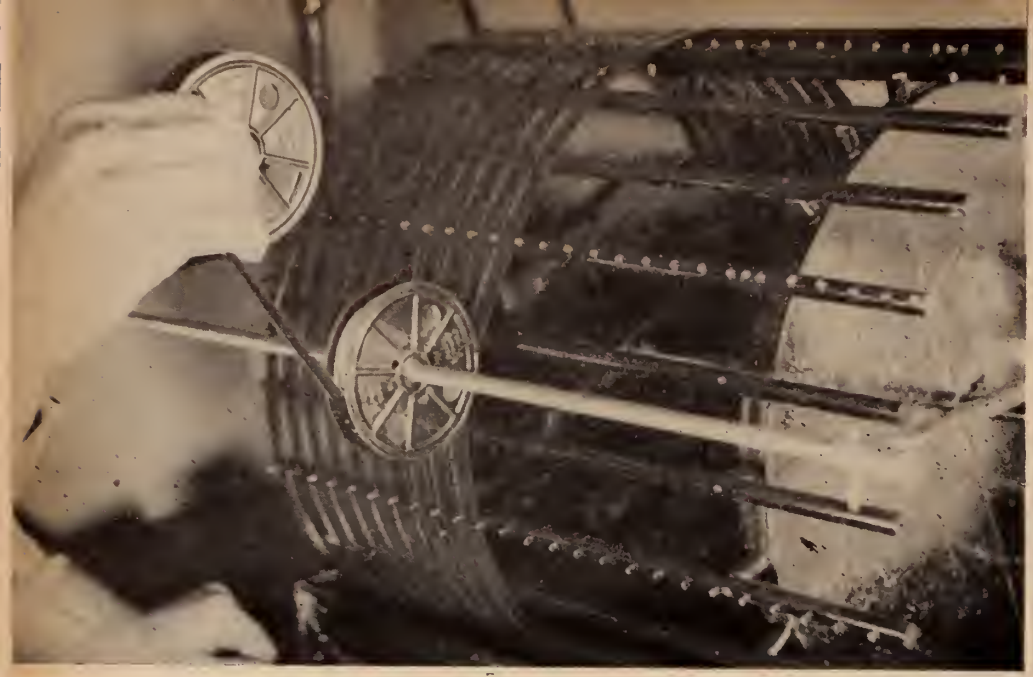


● A fine example of camera editing. The housewife busily baking a cake is interrupted by a persistent peddler. With an emphatic "No!" she sends him on his way. The filmer, by wise choice of camera angles, conveyed the idea quickly and effectively in two closeups. Note the compelling composition of these two scenes from "Calumet's Christmas Contest" by Mrs. Jean Holbrook.

When the visual action fails to make the screen story clear, one should not hesitate to insert an informative title explaining the situation. Many a gap in continuity can be bridged by adroit use of informative or spoken titles.

Awkward transitions of locale from one point to another, or of one subject to another may be smoothed by use of fades, wipes and dissolves. Wipes and fades, where omitted at time of filming, can easily be added during editing by means of chemical preparations available at camera stores.

When scenes and titles have finally been assembled, and the result as filmed is not altogether satisfying, the amateur should not become discouraged. Few films produced in Hollywood go out into the nation's theatres as originally cut. Often they are subjected to a "polishing" process that goes on for weeks, even months, afterward. And I know of one amateur who won a recent national award for his film who, still unsatisfied with his editing, is constantly working the film over on his editing board. ★ ★ ★



● Fig. 1—Traveling guide automatically lays film on processing reel with uniform spacing between loops, insuring against film damage from overlapping.

AUTOMATIC REEL WINDING GUIDE

Boon To Film Processors Is This Gadget That Spaces Film Accurately On Reel

By ARTHUR M. SHARP

QUICKER loading of developing reels in total darkness, automatic uniform spacing of film on the reel, and insurance against footage loss through overlapping of loops are just some of the advantages offered the home film processor in the automatic winding guide illustrated and described here.

Until I devised this film guide, one of the operations I disliked intensely in home processing was winding the unexposed film on the developing reel. It is imperative to a successful job of processing that the film be wound carefully on the reel so that one loop of the film will not overlap another; also that the film be handled as little as possible to avoid finger marking and scratching.

In winding the film on the developing reel preparatory to processing, it must start at one end and spiral around the reel with uniform and adequate spacing between each turn. The gadget pictured above does this chore more or less automatically. It consists of a threaded carrier shaft upon which rides a guide spool over which the film passes on its way to the developing reel. As the reel is turned, drawing film from the camera spool, the guide spool, motivated by friction of the film, revolves and moves gradually to the right, guiding the film so it lays on the reel in loops uniformly spaced. Each loop of film is laid between the spacing pegs on the reel as accurately as if laid by hand. With my motor-driven developing reel, a hundred feet of film thus can be wound upon it in about a minute and a half.

The guide spool which travels laterally on the threaded carrier shaft is a regular 100 foot 16mm. projection reel. To provide additional traction surface, diameter of the core was increased by encasing the original core with one of wood. A split wooden disc 3¼ inches in diameter was inserted and nailed in place as shown at B in Fig. 2.

The spindle holes in the reel were filed to a larger diameter in order to accommodate a piece of ⅜″ brass tubing. This tubing forms a bearing for the reel and is soldered securely to the metal sides. The tubing also extends ½″ beyond one side of the reel and this provides for a spring and pin which engages the reel with the threaded shaft as shown in Fig. 2.

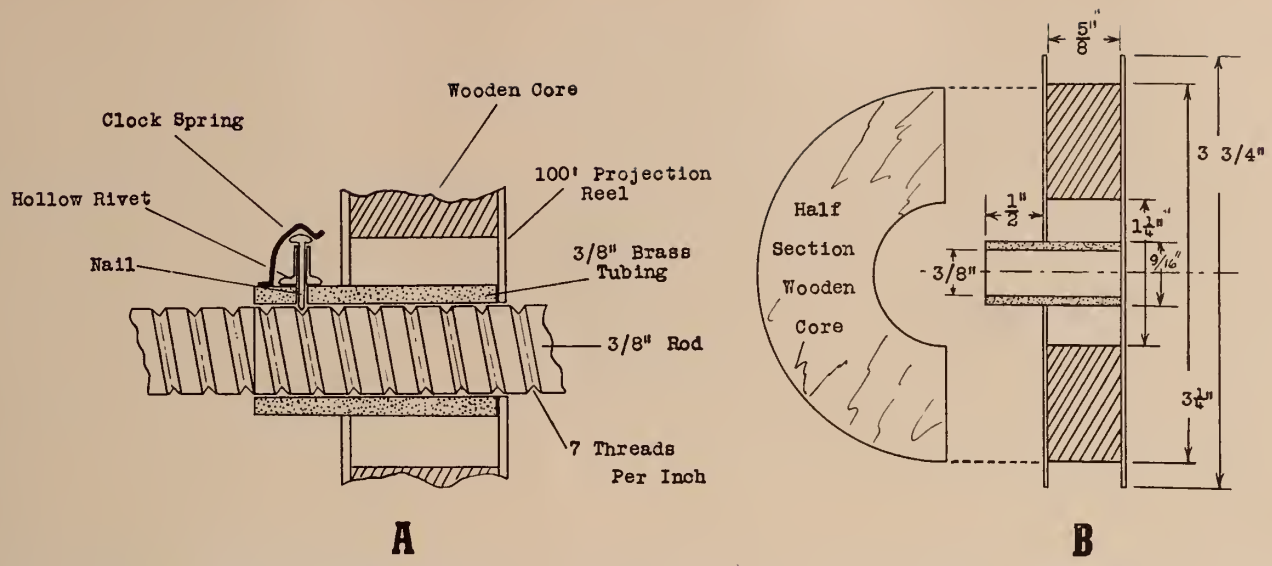
This feature, shown in detail in diagram A, consists of a hollow rivet inverted and soldered over a small hole drilled in the ⅜″ tubing. A small brad or nail, filed to a point, is inserted through the rivet and extends below inside surface of bearing to engage groove in threaded shaft. A means for retaining the brad in place and allowing it to be withdrawn slightly in order to move the reel quickly back to starting position, is provided in a piece of clock spring bent, as shown in diagram A, and soldered to the extended tubing.

The most exacting step encountered in building this device, is to calculate the correct thread or spacing of the spiral groove on the carrier shaft. To accomplish this, it is first necessary to count the number of turns that a 50 or 100 foot spool of film will make on the processing reel at hand, allowing uniform and adequate spacing between each turn. Spacing pegs, of course, should be provided on the reel, but they should not be mounted until after the automatic film winding guide is completed and exact location of each turn of film actually determined by practice. Done this way, the film, distributed by the automatic guide, will lay between the guide pins every time.

A complete loop around my processing reel requires 51½ inches of film. Therefore, 100 feet of 16mm. film will provide 23½ turns of the reel. Since core of guide reel is 3¼ inches in diameter and my processing reel 16⅝ inches in diameter, the guide reel would revolve five times to each complete revolution of the processing reel. Thus to determine the spacing of grooves in the spiral threaded shaft, the following mathematical formula was followed which will apply to any combination of processing reel and guide reel diameters:

Diameter processing reel 16⅜″.
Circumference processing reel 51½″.
Turns of film required for 100 feet of 16mm. film with allowance for stretching when wet—24 turns.
Dowel length:
24 turns of film times ⅜″ width equals 15″ for film.
24 spacing pegs times 16″ width equals 1½″ for pegs.
Therefore 15″ for film plus 1½″ for pegs equals 16½″ length of dowel.

Since diameter of the guide reel core was determined as approximately 1/5 the diameter of the processing reel, it was decided to make circumference of



• Fig. 2—Details of guide spool construction. Fig. A shows cross section of bearing and manner in which contact pin engages spiral slot in carrier rod. Fig. B gives dimensions of bearing and spool core.

the guide reel exactly 1/5th that of the processing reel or 3.28 inches.

Thus:

Length of dowel required divided by No. turns process reel (100 ft film) equals 16.5 divided by 24 equals .70"—amount film advances per turn of reel.

Therefore, guide reel advances 70" divided by 5 revolutions equals .14" per turn of guide reel or approximately 1/7" or seven threads per inch.

Where the processing reel is yet to be built, it is advisable to make it large enough to accommodate about 3 feet more than the 50 or 100 foot film requirements—this in order to accommodate the lineal expansion of film when wet. In other words, if you expect to process 100 foot lengths of film, make the processing reel large enough to accommodate at least 103 feet of film.

With above figures established, cutting grooves in the carrier shaft was no longer a problem. I secured a length of 3/8" cold rolled steel and had it machined on a lathe. As shown in Fig. 1, supports for this shaft were constructed from 1/8" pipe. A length was attached at either side of the processing reel and fitted with "T's" on the ends. The carrier shaft is inserted in the "T's" and secured in place with cotter keys. As soon as the unprocessed film is wound on the larger reel, the carrier shaft and guide reel are removed.

In use, the guide reel is moved to the starting point of the processing reel which is at the extreme left. This is done by lifting pin in the guide, disengaging it from the grooves, and sliding guide reel along the shaft to starting position. At this point, of course, all lights are extinguished, the exposed film removed from its container, and the free end secured at the starting point on the processing reel. Processing reel is started so that film is fed to it at the top. Thus, film loops around the guide spool and passes on to the processing reel, as shown in Fig. 1. The supply spool of film must be held immediately above the guide spool and sufficient tension maintained to insure traction with the guide spool and thus cause it to travel steadily forward along the carrier shaft. One can do this readily in the dark by extending the little finger and allowing it to touch the guide spool, thus keeping supply spool and guide spool in alignment. Where the processing drum is motor operated, winding a full spool of film upon it is matter only of seconds.

Nor is this gadget applicable only to *advanced* amateur processing equipment. It can be applied to the simplest of processing rigs and, of course, performs equally well with either 8mm. or 16mm. film. In some localities materials and machine shop service for the shaft may be difficult to obtain at this time. But a little patience and perserverance will net results well worthwhile.

In case the 3/8" shaft is unobtainable or a machinist unavailable to cut the spiral groove, here is an alternative: Obtain a length of flexible metal conduit from an electrical supply house. Fit it over a metal rod or wooden dowel of appropriate diameter to serve in place of the grooved carrier shaft. Conduit is spiral wound, offering a continuous groove for the pin of guide spool to travel in moving from left to right in the film-winding operation.

Still another alternative is to use a spiral grooved shaft taken from an old automobile jack (large size). Both of the substitutes suggested have been used with good success. The only drawback to use of either is that the carrier shaft governs size of processing reel instead of reel dimensions determining number of grooves per inch in shaft as set forth in the formula above. ★ ★ ★



• Fig. 3—Guide spool and grooved carrier rod, showing, also, contact pin which engages same.



• A program of six thrilling horse races is offered in the new home movie film innovation, "Broadway Handicap" produced by Leslie Winik for Official Films, Inc.

Racing Films Bring Turf Thrills Indoors

By LEAH BROWN

THE "Sport of Kings" was never like this! Now you can enjoy horse racing, with all the thrills of betting and collecting winnings, from the comfort of your fireside chair. No, not by television, but through the medium of your home movie projector.

Official Films, Inc., producers and distributors of 8mm. and 16mm. films, have introduced one of the most currently popular home entertainment features with "Broadway Handicap." This is a series of six reels of film, each an actual horse race photographed at the country's leading tracks. Eight horses are featured in each of the six races. Horses are numbered for identification purposes for the bettors. The reels of film, however, are not identified in any way so that no one, not even the projectionist, knows the winning horse in advance. The length of each reel is the length of an actual horse race and "Broadway Handicap" is available for both 8mm. and 16mm. projectors, including 16mm. sound. Superimposed titles in the silent versions and the narration in the sound version stir additional interest in the racing scenes.

The six films comprising "Broadway Handicap" are boxed together with pads of "mutuel" tickets and a quantity of stage money, although real cash may be used in making bets. All the host must do is set up projector and screen and assemble his guests.

Here is how "Broadway Handicap" is played: You make known to guests that there are eight horses entered in every race. One of the six reels is selected at random and threaded in the projector. The paper money and betting tickets are distributed

• *Continued on Page 77*



• Each race is complete including parade of entrants from the paddock, the thrilling start, a birds-eye view of the race as it progresses around the track, and the dash of winners across finish line.



• Fig. 1—All four lenses may remain mounted in the turret without interferring with the optical field. Turret release and indexing lever may be seen near lower right corner of camera.

4-LENS TURRET FOR THE CINE SPECIAL

By SYDNEY R. BARLOW

THERE is neither physical nor optical interference between the lenses, not even between the 15mm. and the 4″ telephoto, when the latter is extended in the special combined 4-lens turret front and optical viewfinder system which I built for my Cine Special. It has been in regular use for two years with more than anticipated success and convenience.

The lenses presently in use are Cooke's; but by using Eastman C-mount adapters, it is possible to use Eastman bayonet-mount lenses with equal success. Regular Bell & Howell viewfinders are used in the turret and are indexed to rest in front of the erector tube attached to side of camera, giving approximately the same results as the Bell & Howell "positive" viewfinder system on the Filmo Automaster.

As a standard Bell & Howell erector tube was too short, a special one had to be designed. This may be seen attached to side of camera in Fig. 3. This tube may be quickly removed to permit opening camera. There is only 1⅛″ parallax — less than in most 16mm. cameras. There is no change in the standard Cine Special that affects any of its vital parts. In fact, the turret can be removed and the standard camera front replaced in less than 15 minutes without evidence that any change ever had been made.

There is more than sufficient space between the reflex finder system and the threads on the Cooke lens, including the rear element of the Cooke wide-angle lens, to make alterations on either the lenses or the reflex finder unnecessary. The face of the turret is the exact distance from the film plane required for threaded lenses. The lens' sockets in the turret are provided with threaded inserts which can be locked in any desired position, making it possible to have the calibrations on the lenses fall at any desired position. The camera fully equipped with lenses as shown fits into the standard Cine Special case. Another compartment is required, however, where extra film chambers are used.

The revolving turret is indexed (made to stop with a lens in precise photographing position) by means of a spring plunger shown in Fig. 1 at right side of camera near turret. The turret is made of cold rolled steel and plated black, while the cover plate immediately in back of the turret disc is made of aluminum which matches perfectly the aluminum block which contains the reflex finder system to which it is attached. This combination of metals renders an attractive appearance. If the turret were made of dural, a fair bearing surface might result providing the dural were plated black through the "aluminite" process which changes

• *Continued on Page 79*

• Fig. 2—Regular Bell & Howell viewfinders are used in the turret and are indexed to rest in front of the erector tube attached to side of camera.



• Fig. 3—Erector tube may readily be removed to permit opening camera for threading. There is only 1⅛″ parallax—less than in most 16mm. cameras.





HAIL! THE GADGETEER!

"Gadget Night" Proves Most Popular Program Event For Cine Clubs

By JACK IRWIN

A MAJOR cine club event that has taken on increased prominence lately is "Gadget Night." Indeed, "Gadget Night" in many instances is proving a bigger event than annual club film contests when members' best films usually are put on display. Reason for popularity of "Gadget Night" lies in fact that almost every cinebug is a gadgeteer at heart. One may not be sufficiently skilled or experienced to turn out a home-made titler, lens hood, or camera dolly in his home workshop, but the yearning to do so is there and needs but the incentive of a "Gadget Night" display to turn ambition toward reality.

There's something about examining an actual home-made gadget that whets a cinebug's desire to duplicate if not improve upon it, and many a home workshop has seen renewed activity after the owner's session with a group of fellow gadgeteers on "Gadget Night." What is not generally known is that more than one cine accessory now on the market had its origin in the fertile brain of an enthusiastic movie amateur who saw need for improvement through closer use of camera, projector or other movie making equipment.

One or two splicers now on the market were designed by movie amateurs who sought better splice-making equipment. The full frame 8mm. splicer recently designed by a Salt Lake City amateur is presently receiving equipment manufacturers' serious consideration. Most of the elaborate titlers marketed are products of cine gadgeteering. And many post-war innovations in cameras and projectors will trace their origin to ideas developed and submitted to manufacturers by ingenious cinebugs whose wider experience in actual use

• Pictured above are just a few of the gadgets and accessories recently to come from cinebug's workshops. They include a film duplicating printer, frame counter and windback for the Keystone "8", compact dual turntable outfit, vertical titler for Cine Special, single frame remote control, combination voltage dimmer and junction box, single-frame fading device, and single-system sound camera.

enabled them to visualize new and better features for existing equipment.

In the main, however, gadgeteers do not labor over their brainchilds with any thought of monetary gain. Usually it is because the gadget or device will improve their movie making or enable them to add a touch of the professional to their finished films. This is as it should be, and cine clubs are getting solidly behind the idea until today, the gadget makers are the fair-haired boys wherever movie amateurs gather. "Gadget Night," is merely the big annual show that enables the club to display the skill and ingenuity of its illustrious members.

Some of the most successful "Gadget Night" programs to come to our attention were those held during 1943 by the Westwood Movie Club of San Francisco, the Los Angeles 8mm. Club, and the Long Beach Cinema Club. The most successful perhaps, from point of general public interest, was the Westwood Movie Club show guided by club president Eric Unmack and which had, as one of its objectives the publicizing of the club for purpose of attracting new members.

A well planned publicity campaign is credited with much of the program's success. Newspapers, camera stores and neighboring camera and cine clubs were pressed into service to spread news of the coming show. Camera stores and camera clubs were given a generous supply of free "guest passes" entitling holders to participate in drawing of door prizes. Admission was free, but this fact was omitted in the passes in deference to the value the ticket carried in the prize drawing.

Other clubs were further induced to participate by extending an invitation to their members to display gadgets in the show or to screen publicly one of their prize films. The display of home-made gadgets, of course, was main attraction and it is unfortunate that limited space prevents a detailed description of all gadgets placed on display. These included titlers, trick photography devices, title letters, home processing outfits, tripods, home made projection screens, etc.

Considerable preparation was given to display of the gadgets. Individual tables were arranged about the auditorium secured for the event, and upon these the various gadgets were displayed. A placard was provided for each gadget giving owner's name and describing gadget's use. Every effort was made to induce each gadgeteer to be on hand personally to explain his device and answer questions. At intervals during the evening, the master of ceremonies would move from table to table with his microphone and interview each gadgeteer, afford him an opportunity to explain his gadget over the public address system. Following the practice of professional radio announcers, the master of ceremonies would occasionally cut in with a commercial announcement "plugging" the club and inviting interested movie makers to join the Westwood Movie Club.

The "Gadget Night" held September 14th by the Los Angeles 8mm. club was likewise attended by many outsiders attracted by an invitational campaign conducted weeks prior to the event by the club's membership. This club boasts an unusually active number of cine workshop enthusiasts and a fine display of home made gadgets and accessories graced the display booths. Prominent were titlers, a unique spot light, iris control for making fades, focusing tube and alignment gauge, cable release for camera, a complete editing stand, dual turntable outfits, sound equipment and a "Dream Camera" complete with all accessories including a motor drive and a brake enabling camera mechanism to be slowed down to 1 frame per second speed.

The Long Beach Club's "Gadget Night" was an equally successful affair, dominated by the many gadgets of Clarence Aldrich, one of the club's most active cinebugs presently finding outlet for his inventive talents in designing and improving amateur sound on film apparatus.

Not all of the outstanding gadgets of the year enjoyed the public showings afforded by club displays. Many movie amateurs not affiliated with clubs, produced some outstanding cine devices, many of which have been described in the pages of HOME MOVIES. Gadgeteers ranged all the way from the cinebug who discovered for the first time that alphabet soup letters make fair title letters, to the skilled mechanic who produced his own camera. The number one gadgeteer for 1943, perhaps, is W. C. Etheredge, a South Carolina radio engineer who designed and built his own 16mm. sound camera and recorder. This was illustrated and described in the March 1943 issue of HOME MOVIES.

Every cine club will find a surprising number of gadgeteers among their members. There are those to whom building devices for making movies is more fun than filming. Many gadgeteers can design and build truly startling accessories but cannot make a satisfactory movie. To them their camera is merely the incentive that starts them "making things" with their hands. They are the fellows who like to keep their hands busy and just naturally gravitate toward gadget building.

Nevertheless, their particular enthusiasm contributes much to the success of any movie club, and if properly encouraged, the activity of building and using new and unique gadgets can provide the most interesting hours in club get-togethers. Indeed, the display and discussion of gadgets has saved the life of many cine clubs whose customary meeting routines have been upset by the film shortage.

Gadget discussions and demonstrations now form a large part of many cine club programs and because of this, scores of movie amateurs have found renewed interest in the hobby of making movies, away from which they were unconsciously beginning to drift. Invariably it was a 'Gadget Night' display that supplied the necessary "hypo" shot that rekindled interest. Today, these cinebugs are cheerfully marking time until supplies of film flow freely again. But in the meantime, they're building gadgets that will make their movie making more interesting, more intriguing. After all, they reason, they know what merely pressing the camera starting button will do. What they are really after are the professional and trick cinematic effects, the skilled lighting of interiors, the truly professional-like titles that only special home-made devices at present provide. ★ ★ ★

● The cine gadgeteer may be found in all walks of life. No. 1 gadgeteer for 1943 is W. C. Etheredge, radio engineer and amateur movie maker, who designed and built this fine precision 16mm. camera.





• Frame enlargements from Al Morton's superbly photographed 16mm. Kodachrome picture.

MOVIE *of the* MONTH

By J. H. SCHOEN

AL MORTON is something of an individualist. While brother movie makers have consistently adhered to the photoplaylet and the documentary film as their forte, Morton has remained adamant in his determination to stick with pictorials. In Salt Lake City cine competitions, Morton has always been regarded a serious contender. His cameracraft is recognized as among the best and only the fact he has remained steadfast in his determination to produce a truly successful pictorial film, has kept him from gaining the recognition he deserves.

But it appears that Al Morton has at last arrived. His latest film "Where the Mountains Meet the Sky" is a superlative piece of 8mm. photography combined with specially recorded music that provides the continuity. It has been selected as the Movie of the Month for February.

With this picture, Al Morton not only proves himself an astute cinetographer but a skilled sound man as well, and he demonstrates that re-recording the musical score on one or more records, according to requirements of the picture, offers the amateur the only really effective method for presenting recorded music and sound.

"Where the Mountains Meet the Sky" runs 125 feet in 8mm. Kodachrome. The continuity is simple as suggested by the popular song of the same name, and pictures a cowboy who saddles his horse and "heads for the blue horizon."

Morton opens his picture with nice double-exposed main and credit titles. The opening scenes picture the cowboy saddling his horse and then mounting and riding away. Accompanying this action are the music and vocalzing of "Where the Mountains Meet the Sky." As the words of this popular western song pour forth from the loudspeaker, the story told by the song is portrayed on the screen. The cowboy is seen riding up into the mountains, stopping now and then to drink in the grandeur of the hills and valleys backdropped by a deep blue cloud-flecked sky.

The natural beauty of these vistas are enhanced by Morton's careful and painstaking composition and choice of camera angles. The cowboy continues his journey, riding onward up into the mountains, and occasionally whistling the title refrain. Later he dismounts, in

• *Continued On Page 74*



• Re-recording the special music for "Where the Mountains Meet the Sky" are Mr. and Mrs. Al Morton, Salt Lake City movie club members. Morton's system of re-recording background and theme music greatly improves a film's presentation.



• Positive film titles may be developed by hand with only the few accessories pictured here. A darkened bathroom or kitchen will serve adequately as darkroom.

HOW TO DEVELOP YOUR OWN POSITIVE TITLES

By GEORGE W. CUSHMAN

LAST month I reviewed the process of shooting titles on positive film for benefit of movie amateurs who heretofore have used no other film but Kodachrome or panchromatic and who desire, in this era of film shortage, to continue active with their cameras by making titles. One phase of the procedure —development of the exposed film— was touched upon only briefly and will be treated more extensively here.

Unlike reversal films, positive, when used for direct-positive titles, easily can be developed by the amateur. No special darkroom is required and where ordinary developing trays, etc., are not available, other home utensils will serve the purpose. Nor is previous darkroom experience essential.

Reversal films, such as commonly used for shooting pictures, undergo a multi-step process of reversing in the laboratory which converts them to what is the equivalent of a positive print. On the other hand, positive film that has been used for title filming, need only be *developed*, the same as a roll of Brownie snap shot film. What takes place is that the positive film becomes the equivalent of a negative: White areas that were photographed (the title card) are now black, and black areas (title letters) that were photographed are now white. When the developed positive film is projected, the titles will appear in reverse tones from those in original title card. Thus it becomes a simple matter to make the accepted style of title—black background with white lettering—simply by typing, hand lettering, or printing white title cards in black and photographing them.

After the titles have been photographed and the film is ready to be developed, the darkroom work may be carried on in any room in which light may be excluded. Because positive film emulsion is not as sensitive as panchromatic or Kodachrome, development may be carried on in one's kitchen or bathroom at night after all window shades have been drawn to exclude any possible stray light from out of doors, and with room lights extinguished. Moreover, it is unnecessary to work with the film in total darkness. It may be handled safely under a regulation red or amber safelight. Here we must caution the amateur against accepting an ordinary dime-store bulb painted red as a safelight. Often such bulbs are carelessly coated so that some white light escapes, or are painted or dyed a tone of red that actually passes light to which the positive emulsion is sensitive. Play safe and buy a regulation red or amber safelight from a photographic dealer. The difference in cost is slight.

Other equipment necessary consists of three photo developing trays or adequate substitutes, a rack on which to wind the film (where short lengths are not to be developed by hand), a clock or watch for timing the developing process, and the developing chemicals. A film drying rack is unnecessary as the titles may be cut apart after development and hung individually to dry by means of paper clips strung on a cord suspended across the room.

Amateurs who already have photo finishing equipment will have the necessary developing trays. But lacking these, he may use glass refrigerator trays or any other similar dish or receptacle as long as it is made of china or glass or is finished in porcelain. All-metal trays should not be used.

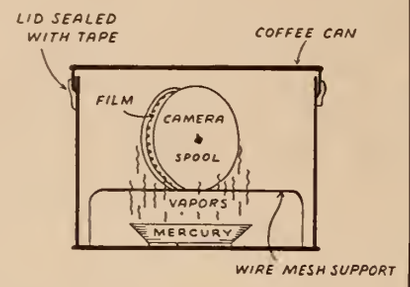
Necessary chemicals may be purchased at any camera store. Available are tubes of prepared positive film developing chemicals which may be asked for simply as "positive film developer." These are fully prepared and need only be dissolved in a specified quantity of water to be ready for instant use. The hypo fixing solution is equally easy to obtain and to prepare.

Other developing solutions may be prepared by the amateur where certain specific results are wanted. Ingredients for formulae may be purchased at camera stores and compounded by the amateur. But as this entails more expense, the use of finely graduated scales, etc., the practice is followed only by the more explorative-minded and sometimes "finnicky" movie amateur.

In view of the fact positive titles should develop with highest possible contrast, the use of a home compounded formula instead of the prepared type is often justified. For best results on the screen, the black areas in titles should be opaque and the whites pure white. Such results are frequently sought through the use of developing formulae intended for extreme contrast results. One of these is Eastman's D-11. It should be used full strength (undi-

• *Continued on Page 78*

THE EXPERIMENTAL



CONTAINER FOR HYPERSENSITIZING FILM

Hypersensitizing Film

By hypersensitizing, i. e., subjecting a roll of film to mercury vapors, either before or after exposure but before development or processing, its emulsion speed is greatly increased, enabling Kodachrome, for example, to be exposed indoors at f/3.5 under adverse light conditions with good results. Any amateur can hypersensitize his own film and the necessary equipment is usually to be had around the home. The mercury may be purchased from a chemical or drug supply house and only a drop, about the size of a large pea, is required.

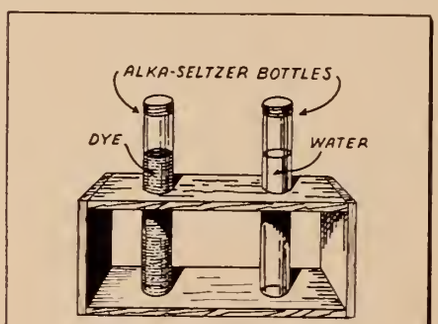
For the air-tight container, I use an ordinary one-pound coffee can. The mercury is placed in a small dish (which must be of glass or china) and set in bottom of can as shown. Over this is placed a support for the film which is a piece of heavy wire mesh or screen bent to form a "table." The spool of film, which must be removed from the container is placed in vertical position on the wire support and the lid closed over the can and sealed with tape. Vapors arising from the mercury penetrate the layers of film and impart the magic of speeding up the film's sensitivity. Film should be subjected to the vapors for 48 hours. So far, tests show degree of increased sensitivity is practically the same whether fiilm is hypersensitized before or after exposure. However, the increased sensitivity begins to diminish as soon as film is removed from the mercury, making it necessary to have film processed within two or three days from date of hypersensitizing. — *Jerome Michaels, Jersey City, N. J.*

WANTED!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.



CHEMICAL FADE APPLICATOR

Dye Fade Apparatus

Simple apparatus for expediting the making of chemical or dye fades can be made from two large-size Alka-seltzer bottles and a wood frame to hold them. As sketched, the frame is made from light box wood. Holes are drilled in top to admit two Alka-seltzer bottles. Base is recessed to accommodate bottoms of each bottle. One bottle provides a limited amount of dye chemical and the other, fresh water into which the film is immersed to soften emulsion prior to subjecting film to the dye. Use of the narrow tubular bottle permits closer observation of film frame lines in the graduated dyeing process.—*Everett Billings, Glendale, Calif.*

Contrasty Titles

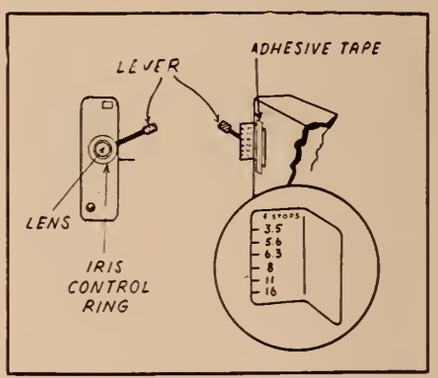
Here is a method I discovered for obtaining extreme contrast in black and white titles. First I letter my titles in black ink on white paper. A large sheet of paper is used and several titles are lettered on each sheet. Reverse photostats are then made of each sheet which gives me a series of title cards with white letters on a black background.

I discovered that by photographing these title cards, illuminated from the *rear* instead of by illumination reflected on the cards by photofloods, that the letters stand out sharp and clear and fully white in the projected title. There are no "tattle-tale" greys!

The accompanying sketch (below) shows manner in which title cards were photographed. — *Werner Henze, St. Louis, Mo.*

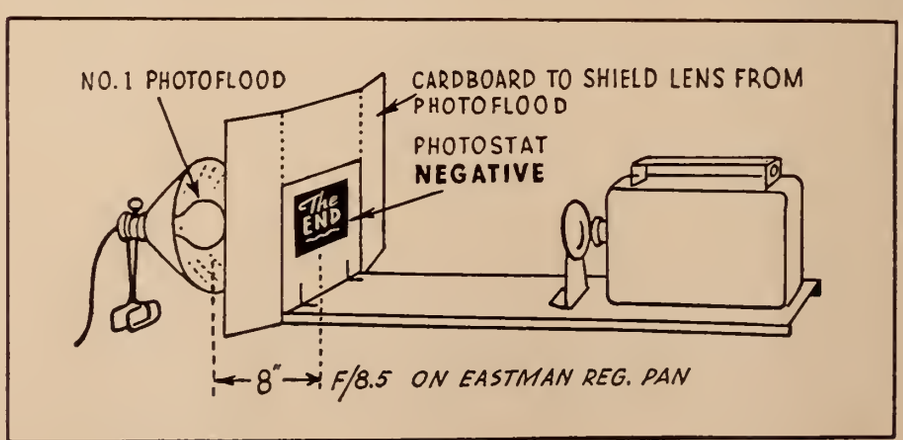
Fade Gauge

If you make fades by closing down the lens iris by means of a ring and lever attached to the diaphragm ring, you can simplify this operation and at the same time make fades more consistent in timing by affixing a fade gauge to side of your camera as shown here.



Moreover, you can control the action and see what you are doing while *back* of the camera.

Gauge consists of a square of tin, cut from a tin can, and bent at right angles, as shown. This is attached to left hand side of camera by means of a short length of scotch tape, making

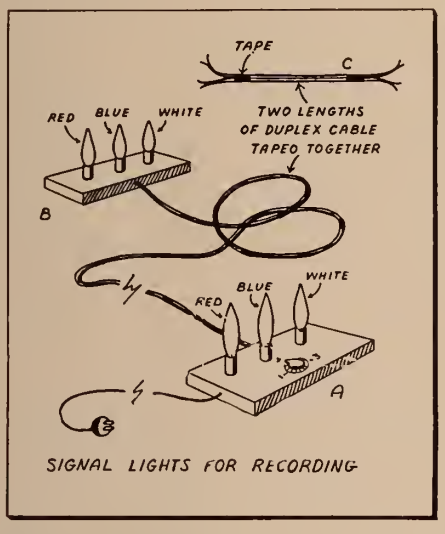


CINE WORKSHOP

gaagets, tricks & shortcuts contributed by Cinebugs

it instantly removable. Along edge of angular plate at rear, the f/ stop figures corresponding to those of lens are inscribed or marked with india ink. This is done by mounting the iris control ring and lever on lens, then moving it one stop at a time and placing a mark on the gauge opposite the lever, and inking in the number.

Thereafter, to line up the iris control, the lens is opened to its widest point and the iris control lever set at the corresponding figure on the gauge and locked securely on the lens.—*Barton Bellamy, New York City. N. Y.*



SIGNAL LIGHTS FOR RECORDING

Signal Device

Amateur sound recording fans will find this suggestion of benefit where recording machine must be set up in a room separated from the projector and microphone. In such instances, it is necessary for projector operator, narrator and recorder operator to synchronize their operations by signals.

For this purpose, I rigged up the signalling lights shown here. The outfit consists of two lengths of duplex insulated wire taped together to form a four-wire cable. One end is connected to three small lamp sockets fitted to a wooden block. The other end is connected to a similar block, slightly larger and containing, besides 3 lamp sockets, a three-way switch wired to control one lamp socket on each block at a time. On each block, the No. 1 socket is fitted with a red bulb; the No. 2 socket, a blue bulb; and the No. 3 socket a white bulb. Thus, by turning the switch to the No. 1 position, the red lamps on each block burn, etc.

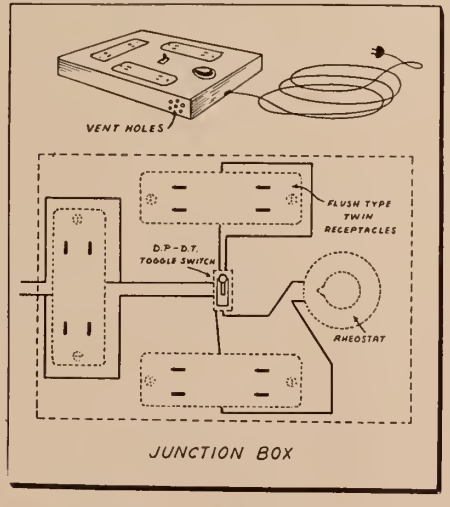
In operaiton, the cable is laid between the two rooms and the signaling controlled by operator of the recorder. Flashing on the No. 1 light indicates recorder is idle. No. 2 light indicates recorder is started—disc is turning and speaker at microphone should get ready to read narration. Light No. 3 is signal to begin narration. — *Everett Billings, Glendale, Calif.*



Title Letters

For adding text to the title backgrounds which appear in each issue of HOME MOVIES or to compose a complete title, I have discovered a source of very satisfactory gummed paper letters. These are known as Willson's Gummed Paper Letters, and are available in either black or white in a variety of sizes and styles 1/8" to 1 1/2" in height from most stationery stores or from the Tablet & Ticket Co., Chicago, Ill.

The accompanying illustration is one of HOME MOVIES' title backgrounds to which the word END has been added with Willson's letters.—*Frank A. Stoos, Cincinnati, Ohio.*



JUNCTION BOX

Multiple Outlet

A need for a centralized multi-unit power outlet was the incentive for building the following described junction box. The compact unit is encased in a wooden box approximately 5 1/2" by 7 1/2" by 2 1/4". The top panel is a sheet of bakelite into which is fitted three flush-type dual base plug receptacles, a double-throw douple-pole toggle switch, and a 175 ohm 115 volt rheostat.

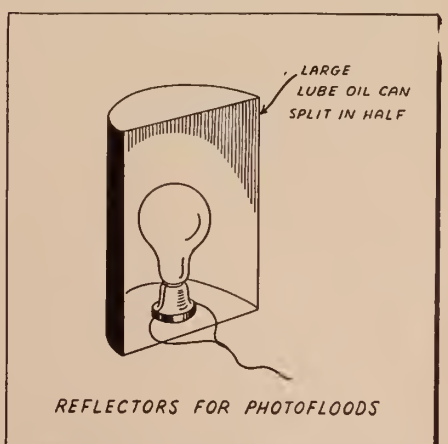
These items wired together as shown in diagram provide the following features: One dual receptacle is always "hot" as long as the box is plugged into power source; another receptacle is controlled by the rheostat so that power may be increased or diminished as desired; the third receptacle is controlled directly by the toggle switch.

In use with projector, the house lights may be controlled independently by the operator. A floor lamp plugged in to the receptacle controlled by rheostat, permits gradually lighting or extinguishing room lights. In title making, the rheostat connection permits obtaining fade effects by diminishing brilliance of photofloods.—*C. L. Jeppesen, Hollywood, Calif.*

Photoflood Reflector

An excellent substitute for metal reflectors, no longer obtainable, may be made for photoflood lamps from discarded 5-quart motor oil cans. One such can, split lengthwise, the rough edges filed smooth, will produce two reflectors adaptable to either No. 1 or No. 2 Photofloods. Outside should be painted flat black. A standard porcelain lamp socket bolted to bottom of section, as shown, completes the unit.

A means of attaching the reflector to tripod or other support will suggest itself to the amateur.—*Eugene Fernette, Orlando, Florida.*



REFLECTORS FOR PHOTOFLOODS

IF YOU WANT A FILM TO SHOW . . .

★ News of Latest Releases for Home Projectors



Castle Films' greatest scoop are the movies of heavyweight champion Joe Louis' Famous Fights now offered owners of 8mm. and 16mm. projectors. Available in two separate reels, these action-packed movies afford the spectator a ringside view of some of the greatest fistic battles in history. Exceptionally well photographed, they are superior to a ring-side seat because of the closeup action afforded and the slow motion analyses of the most important action.

One reel presents the initial Joe Louis-Buddy Baer ring battle when Baer won the distinction of being the only man to knock the champion out of the ring. Baer looks good up to this point and apparently has Louis bewildered—but not for long. The challenger is soon on the receiving end of a knockout punch in the sixth round! Included in this same reel is a camera version of the Joe Louis-Abe Simon bout. A highlight is the vivid portrayal of the new famous "slumber punch" that put the challenger out on his feet.



The second reel of this Castle twin-release presents thrilling moments of the great fight between Billy Conn and Louis. Conn plainly hurts Louis in the 12th round. Slow motion action shows how close Conn came to becoming heavyweight champion. But he makes the fatal mistake of trying to slug it out with Louis in the next round. Again slow motion reveals Louis' clever work and his fatal blow that put an end to his opponent. Supplementing this feature in the same reel are scenes of the fight in which Buddy Baer challenges Louis for the second time and is knocked out in one round. Both films are available in five sizes and lengths in 8mm. and 16mm. plus a 16mm. sound version.

Bosko, rascally imp made famous in Hugh Harman's popular animated cartoons, performs on home screens in a series of specially prepared cartoons for 8mm. and 16mm. home projectors currently released by Hollywood Film Enterprises.

Of particular interest is the fact that in addition to the 100 foot 16mm. and 50 foot 8mm. silent editions, there are 15 Bosko animated cartoons available in both sound and color for outright sale at attractive prices. Further information may be had by writing the distributor at 6060 Sunset Blvd., Hollywood, Calif.



Adam Had Four Sons a nine-reel production starring Ingrid Bergman with Warner Baxter, Susan Hayward and Fay Wray, is now available in 16mm. sound from the Russell C. Roshon Organization. This picture will be remembered for its mighty drama of the human heart, the romantic story of five fascinating men—Adam and his four sons. Picture is distributed on a rental basis only by the Roshon Organization. Headquarters are 2506 R.K.O. Bldg., New York City. Releases are also available through the organizations 15 coast to coast exchanges.

Leading Lizzie Astray, 200 ft. 8mm. features Mack Swain, Slim Summerville and Fatty Arbuckle, comedy favorites of silent films. Distribution is by Fun Film Library, 545 Fifth Ave., New York City. Catalog and rates on request.



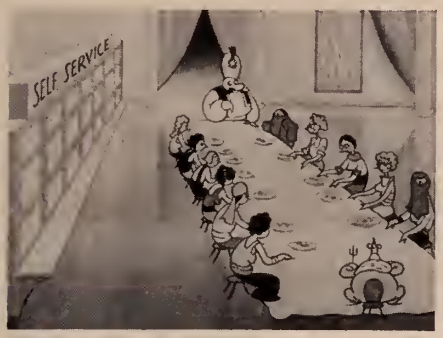
Winter Sports brings to home movie screens top-notch skiers zooming down mountain trails; bobsled teams skidding around icy hair-pin turns; expert skaters; hair-raising toboggan rides—all the thrills and beauty of wintertime out of doors. *Winter Sports* is one of the latest "Sportbeams" released by Official Films, Inc., and available through nation-wide distributors in five standard sizes in 8mm. and 16mm., plus a 16mm. sound version.

Another "Sportbeams" film released simultaneously, according to Official Films' latest announcement, is *Wrestling Thrills* featuring some of the toughest professional wrestling bouts ever staged. Skillfully filmed, this picture packs a suspenseful climax.

Captain Caution, starring Victor Mature, Bruce Cabot and Vivienne Osborne supported by a stellar cast is now available in 16mm. sound through Post Pictures Corp., 723 Seventh Ave., N. Y. City. Nine reels in length and running 88 minutes on the screen, *Captain Caution* is a drama of sailing men and sailing vessels laid against the background of the historic war of 1812. The captain of an American vessel is killed in a brush with an English vessel and his daughter seeks vengeance. She assumes command of her father's vessel, is double crossed by a trusted member of her crew and eventually is rescued by Cap-



tain Caution whom she had scorned earlier for his reluctance to act brashly in avenging the death of her father.



Sultan Pepper is title of latest Little King animated cartoon released by Official Films, Inc. It presents a galaxy of girls and giggles as Sultan Pepper and his harem pay a visit to the Little King. The "wolf" is at once aroused in the King by the bevy of beauties and he plays a merry game of hide and seek with the Sultan's harem. The girls elude him in the end although having led the King a merry chase involving scores of mirth-provoking situations. As with all Official Film releases, *Sultan Pepper* is made available in five sizes and lengths in 8mm. and 16mm. including 16mm. sound.



Pardon My Sarong brings to substandard screens those popular screen favorites, Abbott & Costello in one of their most popular pictures. Marooned on a South Sea Island, they cram side-splitting fun, romance and adventure into a prize example of pure escapism.

Pardon My Sarong is 10 reels in length and is available for rental at a fee of $20.00 for approved non-theatrical audiences through Bell & Howell Filmosound Libraries, 1801 Larchmont Ave., Chicago, Ill. Listings and rental rates of other Filmosound Library releases may also be obtained by writing the above or addressing nearest Bell & Howell distributor.

Foreign Correspondent, brilliantly directed by Alfred Hitchcock and starring Joel McCrea and Laraine Day, is a picture which unreels gripping drama and red-blooded romance at an amazing pace. Story concerns a reporter on a



WHERE TO RENT OR BUY 8MM. and 16MM. FILMS

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

CALIFORNIA

HOLLYWOOD

Bailey Film Service
1651 Cosmo Street

Bell & Howell Filmosound Library
716 N. La Brea Ave.

Castle's Inc.
1529 Vine Street

LOS ANGELES

Films Incorporated
1709 W. 8th Street

SAN LUIS OBISPO

Shadow Arts Studio
1036 Chorro Street

DISTRICT OF COLUMBIA

WASHINGTON

Bell & Howell Filmosound Library
1221 G St., N. W.

ILLINOIS

BERWYN

Colonial Camera Shop
6906 Windsor Ave.

CHICAGO

Bell & Howell Filmosound Library
1825 Larchmont Ave.

Films Incorporated
64 E. Lake Street

MASSACHUSETTS

BOSTON

Don Elder's Film Library
739 Boylston St., Dept. HM.

Frank Lane and Company
5 Little Building

BROCKTON

Iris Pharmacy
238 Main St.

QUINCY

Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT

Detroit Camera Shop
325 State Street

NEW YORK

KENMORE

Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK

Bell & Howell Filmosound Library
30 Rockefeller Plaza

Films Incorporated
330 W. 42nd St.

Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
15 West 47th St.

Mogull's Inc.,
55 W. 48th St.
(Radio City)

National Cinema Service
69 Dey Street

Nu-Art Films, Inc.
145 West 45th Street

OHIO

CINCINNATI

Haile & Assoc. (B & H Branch)
215 Walnut St. (Within 100 Miles)

CLEVELAND

Collier Photo Sales
10901 Union Avenue

Koller's Home Movie Exchange
10104 St. Clair Avenue.

DAYTON

Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND

Films Incorporated
314 S. W. 9th Avenue

TEXAS

DALLAS

National Ideal Pictures, Inc.
2024 Main St.

WEST VIRGINIA

CHARLESTON 2

Elmer B. Simpson
816 W. Virginia St.

16mm. Sound
FEATURES
First time available for sale or long term lease! Brand new, direct reduction prints from original 35mm. negatives!



"CIPHER BUREAU"
with Leon Ames, Charlotte Wynters, Joan Woodbury, Donald Dillaway.
The Army's counter-espionage against the Axis! 7 reels (available on lease) $175.00

"PANAMA PATROL"
with Leon Ames, Charlotte Wynters, Weldon Heyburn, Adrienne Ames.
How Army's Cipher Bureau saves the Panama Canal! 7 reels (available on lease) $175.00

"THE HEADLEYS AT HOME"
with Evelyn Venable, Grant Mitchell, Benny Rubin, Vince Barnett.
The sprightly chronicle of the affairs of a typical American family.
7 reels (available on lease) $175.00



"FRONTIER SCOUT"
with George Houston as "Wild Bill" Hickok, Al St. John and Beth Marion.
Some of the adventures of the famous frontiersman, "Wild Bill" Hickok"
6 reels (available on lease) $120.00



"THE LONG SHOT"
with Marsha Hunt, Gordon Jones, Harry Davenport.
A stirring story of thundering hoofs and pounding hearts!
7 reels (available on lease) $175.00

Charles Dickens'
"OLIVER TWIST"
with Dickie Moore, Irving Pichel, Doris Lloyd, Barbara Kent and Clyde Cook.
8 reels $160.00

"SONGS AND SADDLES"
with GENE AUSTIN and Lynne Berkeley
Five hit songs in this action-filled Western!
7 reels $140.00



"SHADOWS OVER SHANGHAI"
with James Dunn, Ralph Morgan, Linda Gray, Robert Barrat
Romance, mystery and intrigue against the background of the War in Asia!
7 reels (avaailable on lease) $175.00



"THREE LEGIONNAIRES"
with Robert Armstrong, Lyle Talbot, Fifi D'Orsay, Donald Meek, Anne Nagel, "Man Mountain" Dean.
The cockeyed story of the A. E. F. in Siberia!
7 reels $175.00



"YOUNG EAGLES"
The thrilling adventures of two Eagle scouts in the Central American jungles.
Officially approved by the Boy Scouts of America!

Feature Version of "Young Eagles"—9 reels. Available on lease $350.00
Serial Version of "Young Eagles"—12 chapters, 25 reels. Available on lease $500.00

All subjects are available for use within the United States. A few are available for foreign territories also. Quantity discounts: Three or more features in one order, 5%; six or more features in one order, 10%. No other discounts of any kind. No discount on serial. Prints are made up on order. Delivery can usually be made within three or four weeks. Descriptive lists are available.

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Movie of the Month . . .

• *Continued from Page 68*

deference to his tiring horse, and walks slowly along the trail and as they reach a stream, both horse and rider stop to drink, offering an effective human touch. The picture ends with horse and rider fading into the distant horizon.

Obviously this fine picture was inspired. One day last July, Morton relates, Mrs. Morton and he were invited as special guests on a sailboat party on the Great Salt Lake. At the insistence of friends, Morton brought along his projector, films, and his sound equipment for purpose of putting on a show for some service men gathered at the Yacht Club. Most of the service men in that area had no opportunity to get out into the picturesque highlands of Utah. Their impression of Utah was one of vast desert, sand, sagebrush and alkalai. But after Morton screened his picture "Utah Trail" it changed their opinion and all present avowed their next furlough would be spent in Utah's mountains.

There was a jukebox at the Club House and the one record which seemed to get the greatest play was "Where the Mountains Meet the Sky." As it played over and over again, Morton visualized the scenes he could film to go with it. The more he listened to the song, the more he was determined to film it, especially, as he says: "I knew just the spot for the setting." The location was only 15 miles from the city and would require the additional services of another person and a horse. But there were other problems.

Morton decided he wanted a pinto pony for the mount because of the additional color it would lend to his scenes. One was offered which turned out not to be a true pinto, but as it was spotted brown and white, it would be more effective than one of all brown or black and Morton agreed to use it. Then there was the almost endless search for a trailer in which to transport the horse to location, and when one was located, the hitch was found not to fit Morton's car. Other movie makers, experienced in serious filming, will sympathize with Morton's misfortunes, for it rarely happens that the course of serious filming, like love, ever runs smooth.

"At last," Morton said, "everything was all set and we were to start shooting the next morning which was Sunday. It was the only day when the rider and myself could get away and then, as luck would have it, the weatherman crossed us up and we had to postpone our filming venture until the following Sunday. The next Sunday was perfect and I nearly went crazy trying to take advantage of all its possibilities. Frankly, I never had such a field day with my camera in all my experience of moving making. I doubt if ever I'll have one like it again.

"I carried a large sunlight reflector up the trail only to be disappointed when I tried to use it. When it was set close enough to be photographically effective, every movement of horse and rider betrayed its use to an objectionable degree. As we were alone and had no one to assist in holding it and keep it trained on horse and rider as I filmed, we finally tossed it aside and went on with the filming without it.

"My reason for re-recording the music was twofold," Morton continued. "One, to make the music score as foolproof and as handy as possible and to make it so that it would never be necessary to run the risk of breaking or damaging our precious originals by transporting them anywhere or handling them. In the old days, one could always keep a duplicate or two, but nowadays, that is out of the question—records are as hard to get as new tires or gasoline.

"It was necessary to borrow one of the records I did use simply because I couldn't obtain it any other way. The scarcity of records however, has little to do with the fact that some of the sections of the picture are silent. Careful tests brought home the fact that other music only served to break up the mood and theme of the picture instead of helping it. Nor could the theme music be successfully repeated too often. Consequently, it was held to its present form.

"The actual recordings were no trouble at all because Mrs. Morton and I have made them many times before. It's quite simple with my home-made dual turntable outfit and my recorder. The outfit is so constructed that it is controlled by a central fader which, when turned to the left plays the left turntable and when turned to the right, plays the one on the right. Zero, of

course, is dead. We just place the record or records to be duplicated on the turntables and proceed. The fader feeds directly into the amplifier and out to the recorder. By keeping the speaker connected, we can listen in on the proceedings and act accordingly.

"Now that glass blanks are about all that can be obtained, it might be well to mention something we learned about recording on them. We always make tests on coated paper blanks before each cutting and we were surprised to find that our first glass recording came out with a much higher pitch. By careful tests, we found that in order to reproduce a record with true fidelity, it was necessary to cut it with the tone control set toward the low side and play it back with it set on the high side. Another thing we learned was that because our recorder, as most recorders do, cuts more lines to the inch, we can record a 12-inch phonograph record on a 10-inch disc. This can be mighty important sometimes.

"One reason for the technique of keeping the relationship between music and picture sometimes rather subtle instead of cleancut," said Mroton, "was for the sake of continuity, and it was forced upon me by the fact that sometimes words of the song were contradictory to the action or because it would not be feasible to illustrate the action according to the words. For example, the horseman rides *'down* the dusty trail, *up* into the blue horizon.' Anyone familiar with skyline mountain country knows that it is a series of ups and downs, hills and valleys; but even so, when such scenes follow one another on the screen, I had to be mighty careful how I reversed directions. In spite of the fact the picture was essentially scenic and editing therefore should be a cinch, it posed a real problem because of the vocalized words of the song playing with the picture."

No little credit for the success of Morton's Movie of the Month is due also to Mrs. Morton who always has been an inspirational co-hobbyist and an indispensible aid when there's recording to be done. Although she was absent on the filming of this picture, she put in many late hours with her husband in whipping the final recordings into shape. These serious, hardworking cine-hobbyists have truly set a new mark for their brother movie makers to shoot at.

★ ★ ★

DELAYED

★ Due to an unavoidable delay in transit, Bob Hurst's second article in the series on tinting and toning, omitted in this issue, will appear in March HOME MOVIES.—ED.

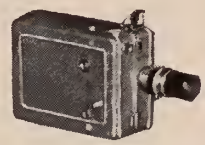
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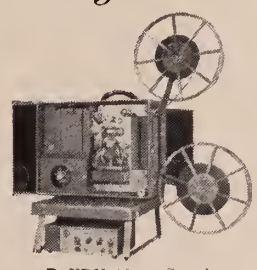
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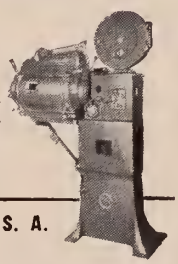

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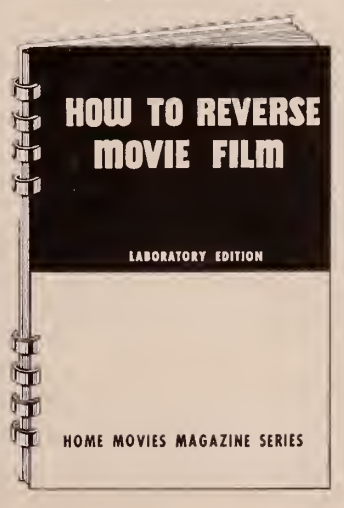
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Poor Color Reproduction . . .

• *Continued from Page 59*

bow and expect the reproduction in correct hues of every tint and shade.

One other factor must be mentioned in connection with Subject: the mental factor. Few of us see colors as they really are. Give a child a box of crayons, and he will draw all grass and trees a raw, vivid green, all skies a pure blue, and so on, not seeing that trees and grass and skies are changing in color every hour of the day, and may not be green and blue at all. So try to learn to see the colors of things about you without any preconceived notions of what color they are—and before you blame your film, be sure the Object is really the color that you assumed it to be.

The Light: This item is probably the biggest factor of all in determining the success or failure of color shots. First of all, the amount of light reaching the film (exposure) is vitally important. The individual layers in our color film are very thin, which means that our exposure must be "on the nose." It also means that color film cannot handle as long a scale of tones as we are used to in black and white. For best color results, it is desirable that the brightest portion of our scene be no more than ten times as bright as the most dimly lit area. That means—use of reflectors or lamps to lighten up shadow areas, and avoidance of subjects with terrific light-and-shade contrasts. If we can't avoid them, we must recognize that either the brightest or the darkest parts will be incorrect in color reproduction.

The need of correct exposure is usually realized. Most amateurs know that it is a waste of time to shoot color without a meter, intelligently used in accordance with the maker's directions. What is less realized, however, is the fact that the *color* of the light is as vital as the amount of it. Remember that our color film must not only reproduce bright colors. It must also reproduce the scale of neutral grays, from white to black. Now, as every amateur who has ever made a wash-off relief print knows, there is only one proportion in which three colors can be mixed so as to give reasonably neutral grays. A little too much magenta—a little too much blue—and our scale of grays is anything but neutral. Experiment has shown that the limit of variation which is permissible is about five per cent. A ten per cent variation in one color will give results noticeably false.

Now, what has that to do with the color of the taking light? Simply this: Your roll of Kodachrome film is so balanced that a neutral gray object will record equal densities in the three layers *under light of a certain color.* In the case of daylight Kodachrome, we understand that color balance has been established as for June midday sunlight in Washington, D. C. So far, fine—but at four in the afternoon, the light is a different color, even in Washington. In October it is not the same color as in June. And in New York or Ann Arbor or Seattle or Kansas City, it is not the same color as in Washington. Nor are the differences small ones.

The amateur's first reaction to this is usually: "But I want to reproduce colors as they *are,* so if the sunlight is a different color, the picture *should* be a different color." As it happens, that is not quite true, because of the fact that we see color with our *minds* as well as with our eyes. We know that a sheet of paper is white. That paper under candlelight is a bright orange, but because we know it is white, we expect to see it reproduced as white. When we photograph a sheet of white paper under photofloods, it appears to the eye a different color than it does under sunlight. Kodachrome, however, will record white paper as white, regardless which type of film—regular or A—is used, because both films have been balanced to record colors in equal values when the films are used under the light conditions for which they are intended.

With out going further into theory, this boils down to the fact that sunlight reaching the lens of our camera should be filtered to bring it to the color of June midday sun in Washington. To do this accurately, we must have a color temperature meter and compensating filters which are used as shown by the meter. In the case of Photofloods, we must either use filters, or keep our line voltage constant (voltmeter and tapped transformer) and use reasonably new lamps. If these complications frighten you, exact color reproduction is not for you, except as an occasional accident.

The Lens: Old lenses are sometimes discolored, due to yellowing of the cement. The remedy is obvious: a new lens, unless one knows enough about such matters to re-cement the lens, a procedure not recommended to the uninitiated.

The Film: Kodachrome runs pretty constant, and little failure is to be expected through variation here. What may happen is that if we keep a roll of film too long after exposure, the latent image will slip back more in one layer than in the others, throwing the color out of balance. Send rolls promptly for processing. There is a possibility of some variation in processing at the plant, de-

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pending on whether our film hits a fresh bath or one about due for replenishing. Color developers are not as stable as black-and-white developers. There is not much one can do about this, until and unless we have color film for home processing after the war, in which case we can make the conditions as exacting as we wish.

Projection Light, Lens and Screen: It is obvious that a projection lamp which is getting old and yellowed will affect color, but the remedy is obvious. The same is true of lens and screen, but their influence on color reproduction, when discolored, is often overlooked.

So, for most dependable, consistent results in your color shots:

Learn to see objects in their true colors, and don't expect the impossible from three-color film.

Measure exposure with a photo-electric meter.

Avoid subjects with too great contrast and brightness range.

Use a color temperature meter and filters where it is vital in highly specialized color photography to keep the color of the exposing light constant.

See that your taking and projection lenses, lamps and screen are not yellowed with age.

Have film processed promptly.

Turf Thrills In Movies . . .

● *Continued from Page 64*

among the guests and bets are placed with an appointed "cashier." Each guest selects a horse at random according to number, sight unseen of course, and marks number of his selection on the betting ticket. Ticket and amount of cash bet is then placed with the cashier to await outcome of the race. Room lights are darkened and the projector started and the complete race unfolds on the screen beginning with the horses' march from paddock to starting gate, the thrilling start, the nip and tuck dash around the track, the horses changing positions in the home stretch, and finally the dash of winners across the finish line.

The presentation of each race is varied in each film and superb photography enables the players to follow the horses of their choice. The films stir the emotions as though the players were witnessing the actual races. One can expect the furore of shouting and cries of glee from those holding winning tickets as the horses come thundering across the finish line.

Recently, Official Films, Inc., gave a movie party for service men at the Music Box Canteen in New York City. The surprise feature was the running of "Broadway Handicap" on the screen.

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Soldiers, sailors, marines and merchant marines were invited to participate, and handsome prizes were offered instead of cash to holders of winning tickets. And this suggests what movie amateurs, eager to share their projectors for a good cause, can do in their own city to entertain service men. If there is an army camp or service canteen near your town, treating the men to a program of horse racing via your screen and projector will win their undying regard.

At this time, too, the National Red Cross is beginning its annual campaign to raise millions of dollars for wartorn victims of the present conflict. The Fourth War Fund Drive is also now in progress. Here, then, is opportunity for patriotic projector owners to pitch in and help either of these deserving causes by staging movie parties and a running of the "Broadway Handicap" which is ideally suited as a medium for raising money for just and charitable causes.

It is likely that, once you possess "Broadway Handicap," you and your projector will never experience an inactive evening. You and your friends will never tire of seeing the films and the pastime they afford will ever remain a pleasurable experience.

How To Develop Titles . . .

• *Continued from Page 69*

luted) for five minutes at a temperature of 65° F. Another formula which is not quite so critical in its temperature requirements is D-72. This should be used full strength and the film subjected to it for only 2½ minutes. There are others, of course, equally good and with each, the time and working temperature recommended by the manufacturer should be followed to the letter.

The fixing solution or "hypo," as it is most commonly called, can also be purchased ready mixed, requiring only that it be diluted with water. As with the developing formula, the manufacturer's instructions for use of the fixing bath should be followed carefully.

In actual developing of the title, first consideration must be given to the manner in which it is to be supported in the developing solution. A full spool of titles must either be wound upon a developing rack or reel or each title developed separately, one at a time. The latter method is often the easiest for the novice without adequate equipment but entails the problem of knowing just where to cut the film so that the break will not occur in the midst of a title.

One method is to notch the film in the camera after each title is shot. This is done by extinguishing all lights in the room, opening camera door, and cutting a slit or small notch with a manicure scissors in edge of film below the gate. Where fades are regularly made at beginning or end of titles, a few extra frames should be run off after each title is shot to insure that notching is made beyond the actual conclusion of each title.

With the entire roll of film thus notched, each title can be cut apart separately prior to developing and each title developed individually by hand. A developing rack is unnecessary and three trays or receptacles—one each for the developer, hypo fixing bath, and washing water—are all the equipment required.

To develop an individual title in this manner, place developer in one tray to a depth of at least one inch. Fill the second receptacle with clear cold water, and place the fixing solution in the third. Hold the film by the ends so it forms a "U" and immerse it in the developer as shown in the illustration, running the film completely through the developer by alternately raising and lowering each end so that all of the film receives equal development. Continue this action for the time prescribed by manufacturer of the formula used. Not to agitate the film constantly and evenly will cause streaks to occur.

As the film develops, it will slowly turn dark. Then, when the full developing time has elapsed, remove film to the tray of fresh water and run it back and forth through the water for 15 to 20 seconds, using the same method of agitation as followed in developing. Next, place film in the fixing solution and agitate it in the same manner so that the whole strip will receive the fixing bath. As the film enters the fixing bath, it will appear black and yellow. The yellow area represents that part of the film (lettering) that was not acted upon by light and the black area, that which was. The fixing bath will gradually remove all of the yellowed emulsion and within a few minutes the lettering will clear up and become transparent. At this stage of the process, continue the fixing bath for two minutes more, then remove the film and wash for 15 or 20 minutes in running water. It is imperative that all of the hypo be removed from the film, otherwise film may become discolored after a few months.

The final step is drying the film. As suggested before, this may be done by hanging the individual title strips on a

string suspended across the room, using paper clips to attach film to string. Where clips are plentiful, a second clip attached to bottom of each strip of film will act as a weight to keep it from curling as it dries. Drying should continue at least 12 hours before projection of titles is attempted, for the emulsion remains soft for some time afterward even though it appears dry on the surface. Splicing, of course, may be done as soon as the emulsion has dried sufficiently. Drying may be hastened and the film freed of possible watermarks and streaks, by wiping both surfaces gently with a wad of cotton, piece of chamois or a viscose sponge that is free of dirt and thoroughly pre-softened.

Actually, developing titles is a fascinating phase of amateur movies and is particularly attractive because of the negligible amount of equipment and experience required to accomplish it. More and more amateurs, shut off from their usual outdoor activities because of lack of film, are taking it up with the result that more completely titled movies are in evidence everywhere.

4-Lens Cine Special Turret...

• *Continued from Page 65*

character of the surface of dural and makes it less liable to abrasion.

In center of the turret is a counterbored recess into which is fitted the screw that holds the turret to the reflex finder block. This screw is double-shouldered, polished and chrome-plated. It is especially hardened to prevent damage by screwdriver to the slot since the screw has to be removed occasionally. It is very accurately fitted into the recess in the turret to make a good bearing surface.

Profile in the center of the turret and along its edge was not only to improve its appearance but to add considerable strength and to protect against warping, a common fault in thin metal parts. The lens-seating rings, previously mentioned and which are inserted in the lens sockets in the turret, are of no advantage when regular Eastman bayonet-mount lenses are used, since the new Eastman bayonet - to - thread - mount adaptors are so made as to allow for 4 different positions. When threaded base lenses are used, these rings make it unnecessary to ship the lens to factory for a change in position of the calibrations.

The smaller ring fits flush into a counterbored recess in front of the turret and becomes an integral part thereof. The inner portion that receives the lens has a standard 1″ 32-thread, class 3 fit with a pitch diameter of .9797. The thread must be concentric with the outside diameter in order to get the lens properly located.

The second ring merely acts as a clamp, both rings being held together with the collar (in the turret) between them. The clamping ring is threaded with 40 threads to the inch. Two holes are drilled in each ring to permit use of a spanner wrench, and since only one wrench is used, it goes without saying that all holes in these rings must be equidistant. This was easily accomplished through use of a simple drill jig. No particular accuracy is required in making the clamping ring. These are adjusted very seldom, perhaps only when one is trying out a new lens. Once adjustd and tightened, they will remain fixed.

Distance between centers of lens holes and center of the turret is 1.250″. This gives 2.500″ between opposite lenses. In the Bell & Howell 70DA, the distance between center of lenses and center of turret is .969″. In the standard Cine Special turret, distance between the lens holes is 1.536″. In the Bell & Howell Automaster the distance between center of lenses and center of turret is 1.328″. The standard Cine Special turret allows the least amount of optical and physical clearance between the lenses. The exact distances between centers of lenses (other than in the Cine Special standard turret, distance for which is already given above) can be computed easily by means of trigonometry.

After exact center of the lens hole in the standard Cine Special reflex finder block is determined (and this dimension may vary between individual blocks), the aluminum plate which fits behind the turret is made. This back plate is most important because it locates the turret on the reflex finder block. Its inner surfaces including the inner surfaces of the bracket which is attached to the reflex finder block, should be milled and finished with the utmost precision. The making of this part presents the only difficult problem; for this plate, besides serving to locate the turret, also acts as a bearing surface with the turret closely fitted into it.

The viewfinder, being of the terrestrial telescopic type, requires that the erector tube on right side of camera be made and assembled almost as expertly as a first class photographic lens in order to eliminate chromatic aberration. This may be accomplished to a considerable extent by use of an achromatic lens which consists of two different kinds of optical glass cemented together to form a single lens element.

The field of view is determined by the objective lenses in the turret, but the standard rectangular shape of the

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field corresponding with that of the camera film gate is brought about by use of a standard Bell & Howell positive viewfinder mask fitted into the turret behind each of the viewfinder objectives and these, like the front surface of the turret, are placed exactly .690" from the film plane for obvious reasons.

The added convenience of this turret and accompanying viewfinder system has more than justified the trouble and expense involved in their building. The two features bring the Cine Special close to a true professional job, both in appearance and performance.

Reviews of Amateur Films

• *Continued from Page 54*

traveler, for instance. Otherwise, some form of motion should have been injected more frequently to impart a sense of movement to the picture.

The main and credit titles are expertly done, but the subtitles are a little too subdued. This filmer's intentions were in the right direction when he chose a purple base film for these titles in lieu of Kodachrome; but they are out of harmony with the more brilliantly colored scenes of the picture. A better choice would have been a candle-flame base film (light yellow tint) for the titles. The existing fault can be remedied through toning the titles a warmer, more appropriate color.

A 3-star merit leader has been awarded Mr. Ruger for his film.

Magic of Movies From Home...

• *Continued from Page 56*

jection facilities for showing such films at almost any place our men may be stationed.

"I personally would be willing to buy all the raw film necessary to cover such requirements for this city, and I believe that many others would feel the same way if this good cause was brought to their attention. . . . I am willing to use my broadcast station to secure names of servicemen of this area who are overseas, so that suitable films can be made for them. . . . Undoubtedly other broadcasting stations would be willing to cooperate in a like manner. . . . I am writing to the various film manufacturers to determine if film possibly could be released for this project."

We have since learned that through no fault of the film companies, sufficient film for such a national project as proposed by Mr. Clough cannot be made available at this time. Nevertheless, individual amateurs may proceed on their own initiative wherever it is possible to secure film. It is not difficult to find relatives of servicemen who are eager to have such films made for their men overseas, and the matter of paying for the film is never a problem. It does not require much—a fifty foot spool is usually ample.

Value of amateur cine clubs was further demonstrated recently when a member of the South-west 8mm. Club of Los Angeles made an appeal through his club secretary for three rolls of Kodachrome in order to film his daughter's wedding. Amateur had vainly tried for months to buy film through various dealers without success. In due time, fellow members with an extra roll to spare, contributed the long sought three spools of film.

★ ★ ★

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

OF HOME MOVIES, published monthly at Los Angeles, CALIFORNIA, for October 1st, 1943.

State of California, County of Los Angeles, ss:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. J. Ver Halen, Jr., who, having been duly sworn according to law, deposes and says that he is the Owner of the Home Movies and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, C. J. Ver Halen, Sr., 9014 Lark Ellen Circle, Los Angeles, Calif.; Editor, Artbur E. Gavin, 2230 East Glenoaks Blvd., Glendale, Calif.

2. That the owner is: (If owned by a corporation, its name and address must he stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Partnership, C. J. Ver Halen, Sr., 9014 Lark Ellen Circle, Los Angeles, Calif.; C. J. Ver Halen, Jr., 902 Lark Ellen Circle, Los Angeles, Calif.

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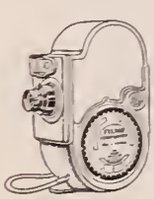
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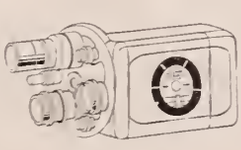
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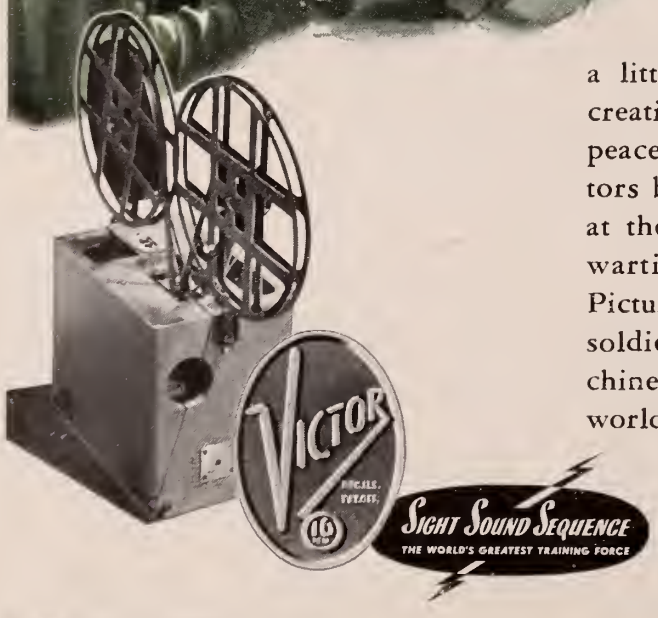
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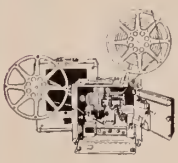
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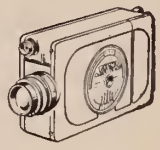
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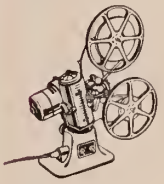
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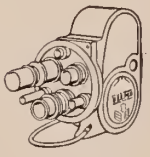
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home MOVIES

Reg. U. S. Pat. Off.

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HM 3



The Reader SPEAKS

It Does Get Around!

Sirs: I suppose HOME MOVIES is creating new friendships like this every day: Recently Douglas H. Erdman saw the article in the December issue about my pictures and telephoned that he'd like to meet me and show some of his films. I arranged for him to come to my house and it turned out that Mr. Erdman, now Senior Flight Inspector at Lockheed's Burbank plant, has shot over 4000 feet of 8mm. film in his recent travels around the globe. He has unusual movies of some of the most remote spots in India, Egypt, Central and South America and other lands—unusual because they are probably some of the very few non-professional movies filmed in such countries recently by an American.

I am grateful that HOME MOVIES made this new friendship possible and the occasion served to bolster to still greater heights my enthusiasm for our wonderful hobby.—*Fred Evans, Hollywood, Calif.*

A Want Long Felt

Sirs: In my home I regularly use an Ampro 16mm. sound projector, also a 35mm. slide projector and I find it exceedingly inconvenient to constantly set up and take down this equipment.

I am wondering if, among your many contributors, you have encountered anyone who has designed or worked out a cabinet which would be a presentable piece of furniture and could carry these items, together with such accoutrements as they require in a self-styled unit—something easily moved and yet once set, sufficiently rigid for the purpose of projection. Any information or suggestions will be greatly appreciated.—*A. M. Sargent, Pioneer Eng. & Mfg. Co., Detroit, Mich.*

Timely Swap Idea

Sirs: With the shortage of phonograph records growing daily, especially of the type of selection best suited as background music for home movies, why don't you start a "Swappers" column in your magazine for the benefit of those movie makers who need records unobtainable in local markets and for those who have records they'd like to exchange?—*C. P. Wardlow, Glendale, Calif.*

• *You've got something there, and if there's sufficient demand, we'll start the column at once. What records do you need, or have to swap?*—ED.

Philosopher's Film

Sirs: I understand that Sam Campbell, "The Philosopher of the Forest," whose articles on nature filming recently appeared in your magazine, is conducting a lecture tour during which he is screening his wildlife pictures in color. Can you tell me if he is scheduled to lecture in Kansas City?—*Don White, Kansas City, Mo.*

• *A complete schedule of Sam Campbell's lecture itinerary may be secured from Mr. Campbell by writing him in care of the Lake Shore Club, Lake Shore Drive, Chicago, Ill.*—ED.

Report From Syracuse

Gentlemen: A short time ago we received a letter from HOME MOVIES, saying that you were discontinuing the Club News section of your publication due to paper curtailment. Of this we are very sorry, because we feel that only by reading in the various movie making publications can we find out what other clubs are doing and accomplishing. At any rate we are sending in this news to you, as you may want to use it. Whether you wish to or not is up to you, but here it is for what it is worth:

Our first meeting of the new year, 1944, marks a new and progressive phase of the Syracuse Movie Makers Ass'n. Having been forced out of our previous quarters because of lack of heat due to the coal shortage in this area, our club has decided to set a new goal for itself—that of permanent, club owned quarters.

Our club, which was founded in 1934, has expanded from its original

• *Continued on Page 123*

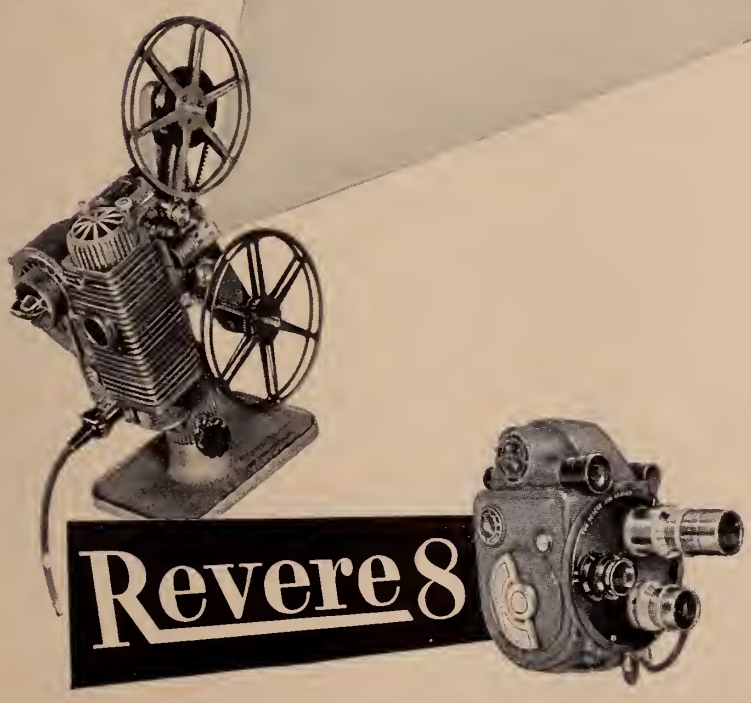
OUTDATED KODACHROME

★ NOT infrequently it happens these days a movie amateur is offered a roll of Kodachrome on which the expiration date goes back six months or a year. Usually the amateur is hesitant to use it, believing that only poor pictures would result with outdated film. In light of this, the experience of Francis H. Gratham of Johnstown, Pennsylvania, may be of interest.

Grantham recently completed a 150 foot 16mm. Kodachrome picture entitled "Autumn Escapades," notable for its excellent color and accurate exposure. It was filmed with a model E Cine Kodak with an f/1.9 lens. Grantham states this picture was made on Kodachrome film outdated TWO YEARS! In shooting it, he allowed a stop and a half more exposure. The exposure and color quality of every foot of film was good and not one scene had to be deleted in editing.

Here's some light on the subject . . .





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TITLE TROUBLES

By GEORGE W. CUSHMAN

IF you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 1333 Locust St., Long Beach 6, Calif. In explaining your title troubles, include such information as type of equipment used, film, light source, and when problem occurs in finished title film, send along a sample of the film. Enclose a self-addressed stamped envelope if you wish a direct reply.



Q: I have tried unsuccessfully to make an insert shot in my titler of a paragraph in a newspaper column. The letters are blurred and indistinguishable —sort of washed out.—J. C. M., Joliet, Ill.

A: If you successfully photograph titles with your titler, you should have equal success in photographing the newspaper column. One thing that tends to wash out the letters in a shot of this kind is too much light too close to the paper. The paper, being white, reflects the light back into the camera lens.

Try lighting the newspaper with one light source placed at one side—say a No. 2 photoflood in reflector about 24 inches from the title holder and about 18 inches to left of center of titler. This will eliminate direct reflection of light toward lens.

Q: I have seen titles on the theatre screen in which the backgrounds consist of a montage of scenes ever changing while title is on the screen. How can I produce this same effect in my titles? —A. A. B., Brownsville, Texas.

A: Undoubtedly you have reference to the main titles of several popular newsreels. The changing montage effect in the background is achieved with a special printer. A somewhat similar effect can be obtained with an 8mm. or 16mm. camera by shooting the montage background first, then superimposing the title text in another exposure. However, if in the montage exposures a preponderanec of white area is created in the background, the title letters will fail to show up because of lack of contrast. Best results will follow where the background shots are slightly under exposed.

Q: What practice do you recommend in the matter of backgrounds for subtitles—should all titles in one picture carry the same background or can the backgrounds be ornamental and varied throughout the picture? — H. A. F., Oakland, Calif.

A: The practice, long established in professional motion pictures, is to make all subtitles with plain, unadorned backgrounds. Decorative or illustrated backgrounds are all right for main titles, but decoration is distracting in subtitles where the message should be read as quickly as possible in order not to slow-up interest in the picture. However, simple adornments such as ruled lines at top and bottom of title are acceptable. In color titles, choose one color combination for background and title letters and use it for every subtitle in the picture.

Q: I am planning to build a titler that will photograph title cards 9" by 12" in size. Which is best for all around title making: a vertical or horizontal type of titler?—N. M. O'N., Boston, Mass.

A: Where block titling letters are to be used or animation and trick effects introduced, the vertical titler will prove the most ideal. Letters may be placed on title board without adhesive or moved about to obtain trick effects by means of single frame exposure. On the other hand, if you are interested in making scroll effects, zoom shots, or titles with backgrounds illuminated from the rear, the horizontal titler is the most logical choice.



Q: Please tell me which is the best light for shooting titles with positive film: sunlight or photoflood illumination. K. M., Houston, Texas.

A: If you can shoot all of your titles the same day—in fact all of them within an hour—then you will find sunlight a satisfactory source of light for filming positive film titles. However, as sunlight changes in intensity over a period of hours, especially at this time of year, the change in intensity will show up in a series of titles made over a period of, say, eight hours. As atmospheric conditions invariably change daily, an unusually close check would have to be kept on exposures to insure uniform density of backgrounds in titles filmed by sunlight over a period of days. This ever constant change of outdoor light affects pictorial shots, too, but is not noticeable as with titles with their vast expanse of plain background.

On the other hand, photofloods remain fairly constant; their light intensity being affected by drop in line voltage at peak load periods and age induced by use.



Q: How can I make fadeouts and fadeins in my titles when shooting them on positive film?—A. K. M., Duluth, Minn.

A: There are two methods. The fade can be made by controlling amount of light reaching film, as in filming pictures, or fades can be made chemically with dye solutions after the titles have been photographed and developed.

In making fades on positive film by controlling light, the procedure is reversed from that followed with any reversal film. In making a fade-out, for example, instead of diminishing the amount of light reaching the film, you increase it. This is because the exposed film is developed to a negative only and the photographed whites become blacks and vice versa. The more light admitted to the film, the darker it becomes when developed. Suppose you wish to fadeout on a title being shot at f/8. Where fade is to begin, gradually open up lens diaphragm beyond f/8 until it is wide open.

To produce a fade-in, start the camera with lens open at widest aperture and gradually close down to the established f/stop for photographing the title.

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IF YOUR copy of Home Movies arrives later than usual, remember that in addition to war time production delays, the nation's transportation facilities are taxed beyond capacity, often making it necessary to side-track second, third and fourth class mail in favor of first class postal traffic.

We appreciate our reader's patience under the circumstances and assure all that any delay in delivery of Home Movies at this time is entirely beyond our ability to prevent.

—HOME MOVIES.

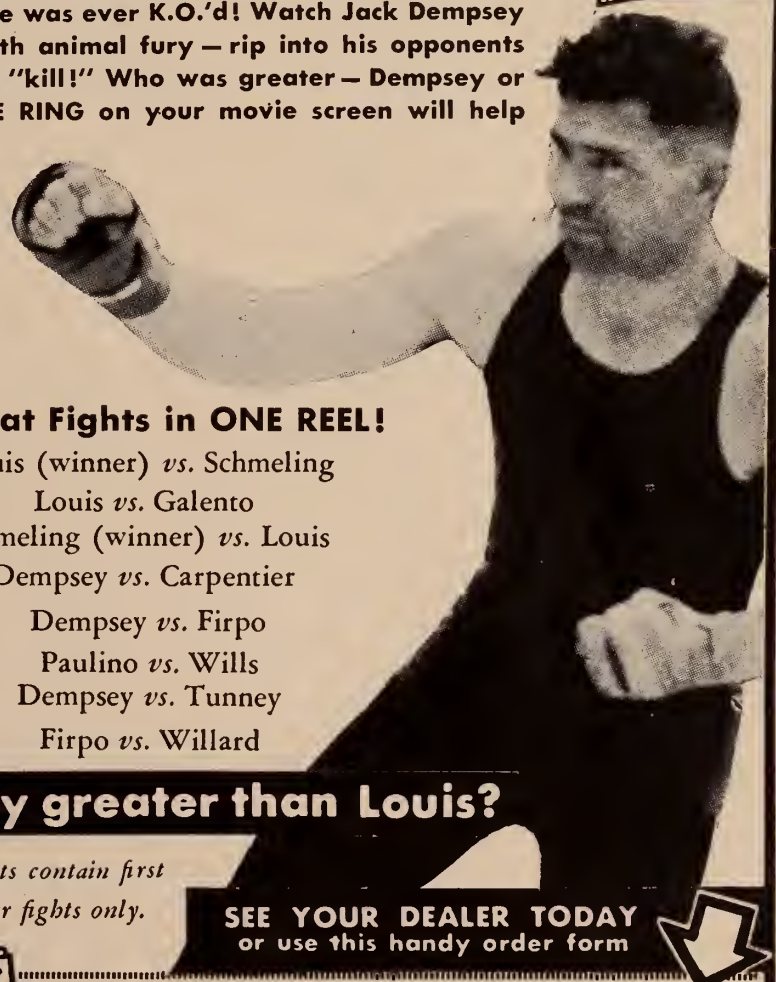
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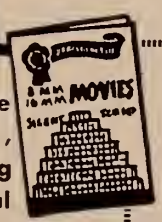
Louis (winner) *vs.* Schmeling
Louis *vs.* Galento
Schmeling (winner) *vs.* Louis
Dempsey *vs.* Carpentier
Dempsey *vs.* Firpo
Paulino *vs.* Wills
Dempsey *vs.* Tunney
Firpo *vs.* Willard

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REVIEWS... of Amateur films

By J. H. SCHOEN

PARADE movies can be made doubly interesting when interwoven with a plausible thread of continuity. Lloyd Messersmith demonstrates this successfully in his fine 16mm. Kodachrome picture "Story Book Time." The picture opens with a group of little girls giving a tea party on the lawn. While



their backs are turned a few moments, their pet dog enters the scene to eat their cakes and drink their tea. But just as they discover this tragedy, there's sound of a band coming up the street. The children rush to the garden gate and see gorgeous floats passing in the street in front of the house. The kiddies cling to the gate and cheer as the parade goes by. The parade over, they return to the scene of their tea party to find Mother has cleared away the damage done by the dog and surprised them with a real party of cake and ice cream.

Good editing makes this a very entertaining picture. The cutting back frequently to the children on the gate between parade scenes is artfully done—makes the whole continuity appear it was filmed according to prepared script.

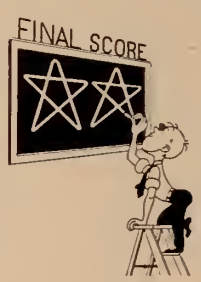
The picture is adequately titled on tinted positive film, using as a background one of the title backgrounds published in HOME MOVIES. One objection is that filmer incorporated zoom effects in every subtitle, zooming in at the beginning and out at the end. This has the tendency of occupying too much screen time, thereby slowing down tempo of the picture. Lettering of titles was accomplished with a small printing outfit.

Title of picture was suggested by parade theme which was based upon story book legends. As the floats pass by, the children are shown identifying each, which further justified the continuity. Photography is notable for sharp exposure and good color rendition. Filming was done with a Bell & Howell 8mm. camera equipped with an f/2.5 lens. Titles were made on tinted base positive film, using as backgrounds some of the title cards printed in HOME MOVIES. Lettering of title text was done with aid of a LeRoy lettering outfit.

The picture has been awarded a 3-Star HOME MOVIES Merit Leader.

"VICTORY Garden Troubles" demonstrates what an imaginative movie maker can do with a series of odd shots to make an interesting continuity. James M. Frost, of Portland, Oregon, found himself with five short reels of odds and ends subjects he believed deserved better presentation. By studying them on the screen, then re-editing them with a few tie-in shots made for the purpose, an interesting screen story resulted.

The picture opens with a couple pointing to a sign that commands one and all to get busy with their Victory Gardens. Next we see the man in overalls, digging his garden. Tiring, he sits down to rest, falls asleep and dreams of things he'd rather do than work under the hot sun in his garden. The dream sequences show various recreation spots, places previously visited by Frost and filmed by him, with the gardener and his family prominent in many scenes. Between each sequence is a title showing



Hitler or Tojo calling to the gardener to forget his Victory Garden and play. The gardener awakens with a start, spurns the evil suggestions made by Hitler and Tojo, and vigorously resumes his gardening. The gardening scenes and the titles were all that had to be filmed to furnish the linking footage necessary to work over old footage into a story film. The photography in this picture is generally good except for some excessive panning in scenic sequences shot over two years ago. Undoubtedly this filmer has since learned the error of his ways and no longer resorts to panning.

Naturally, there was a lot of footage of flowers and this is spotted at different points throughout the picture. We would suggest lumping these scenes

• *Continued on Page 118*

Wollensak means Good Lenses



"The Alaskan," by Norman Bartels, president of the Seattle Photographic Society. This photograph of a real Alaskan, James Elder, was made immediately after Mr. Elder's arrival in the United States. Accepted in every salon in which it has been entered. Norman Bartels says, "This photograph was enlarged with a Wollensak 2" *f*4.5 Velostigmat. No retouching, dodging or manipulation was necessary —my Wollensak produced just the quality I wanted." Improve *your* photography with a Wollensak.

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HOME MOVIES

Published in Hollywood

MARCH 1944



● Example of installation of commercially built sound head on Filmo projector. Not all silent projectors are adaptable to conversion to sound by amateurs because of mechanical design.

SO, YOU WANT TO WIRE IT FOR SOUND!

By R. C. CARTWRIGHT

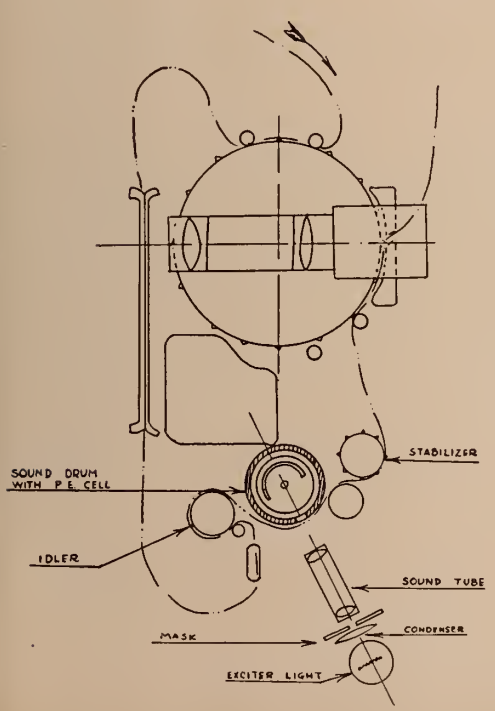
"I AM thinking of converting my silent 16mm. projector to sound. Where can I obtain necessary plans? Is it practical? What obstacles am I liable to encounter?" These are typical questions that are being asked by movie amateurs with increasing frequency as interest in sound for home movies grows.

Converting some silent projectors to sound is practical. Whether or not the average amateur can effect such a conversion successfully depends, of course, upon his knowledge of sound reproducing apparatus, his mechanical skill, and the facilities at hand for making and fitting the necessary parts and equipment.

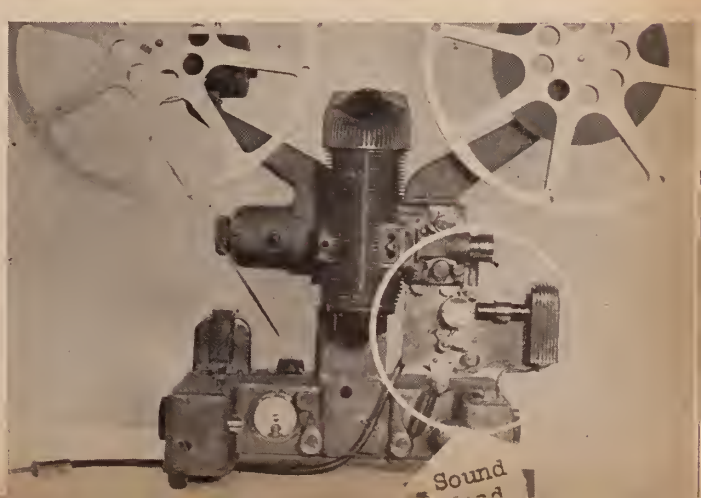
To answer readers' questions adequately, we must fully consider the various characteristics of a sound projector and compare them with those of a silent one. Not a few people believe that the addition of a sound head is all that distinguishes the two. The fact that some sound projectors are very similar in external appearance has doubtless led many to assume that the internal mechanisms, too, are identical. The fact is, however, that all first-class sound projectors have specially designed mechanisms, often made to much more exacting standards than are found in silent models.

An important factor with sound projectors is the running speed—half again as fast as silent. This means that all oscillating and reciprocating parts, and all their associated bearings, are subject to more than twice the strain imposed upon them at silent speed. There are some silent projectors which would not stand up long under the increased strain of 24 f.p.s. running speed, and with others rapid wear, excessive noise and film damage are highly probable. The shuttle mechanisms for one thing, are usually of different construction than those of silent projectors. As a rule, sound shuttles are more lightly constructed, and have a

● *Continued on Page 116*



● At right is pictured installation of commercially built sound head on Filmo 'Auditorium' model silent projector. Because of its rugged construction and superior mechanical design, this model is ideally suited to sound conversion. At left is diagram of typical installation of sound head on silent projector, showing relative position of sound drum, photo-electric cell, and optical system.





● Tinting this scene yellow, then toning it blue would give it sparkle and life. The sky and snow shadows would be a warm golden tone while the trees would appear blue-green.

COLORING ORTHO AND PAN FILMS BY TONING

Toning, Combined With Tinting, Produces Sparkling Duo-tone Movies

By BOB HURST

NOT one, but two colors may be given black and white films by means of a dual process of tinting and toning. By tinting the film base one color, then toning the emulsion a different, harmonious, color, one may transform any black and white film, regardless of age, to produce startling color movies on the screen.

The process of tinting was covered in my article in the January issue. This month, the procedure for toning will be discussed and the method explained for combining the two processes to produce duo-color movies. Available from the Edwal Laboratories are Mansfield single solution color toners in a range of six colors: brown, green, blue, magenta, red, and yellow. The toning bath is made up by adding one part toner to 16 parts water (For example: One ounce toner to 16 ounces of water). Any non-metallic container such as a deep dish, refrigerator tray or regular photo developing tray may be used. Sufficient toner solution should be made up to completely cover the film when it is placed in the bath in a loose coil or, if wound upon a developing rack, solution should be ample to cover the rack when placed in the tray.

Acting on the principle that one should crawl before he walks, it is suggested that the amateur begin by toning a short test strip of film—say three or four feet—which will require no developing racks and nothing more than two trays or receptacles for holding (1) fresh water and (2) the toning solution. First step is to place the film in a loose coil in a separate tray filled with sufficient tap water to completely cover the film. This is a pre-toning bath to soften the emulsion so that the toner will act more readily upon it, and should last for a period of not less than five minutes.

Second step is the actual toning process. With the toning solution prepared as stated above, the film is then transferred from the tray of water to the second tray containing toner. Because single solution toners are completely automatic in action, no other preparation or handling of film is required. As soon as the film is immersed in the toning solution, the color begins "plating" on to the silver grains of the emulsion. The term "plating" is used here because the toner, being of the dye mordant type, actually plates the silver grains of the emulsion exactly as gold, for example, would plate another metal in the electroplating process. It is for this reason that toners are so fool-proof and that the original black and white gradations of the film are so faithfully followed; the color "plates" in exact ratio with density of the film.

● In this picture, blue predominated in the sky and water of the original scene. Tinting the film blue, then toning it an amber color would give it lively color contrast between shadows and highlights.





● Here is an outdoor scene that calls for a combination of blue and yellow for best pictorial results—a yellow tint for the base and a blue tone for the emulsion. Highlights will appear golden yellow while the shadows, tinted blue, will vary between deep blue and green on the screen.

The depth of tone is dependent upon two factors: (1) the length of time the film remains in the bath, and (2) the dilution of toner used. Although 16 to 1 is a good average dilution and will result in satisfactory tones in from 3 to 8 minutes in most cases, an 8 to 1 mixture will halve toning time. A 32 to 1 bath, all other circumstances being equal, will take twice as long to produce the same degree of color. Because of the plating nature of the toners, it is safer to under-tone at first, as the film can always be returned to the toning bath for additional color. Once it is over-toned, however, there is nothing that can be done to correct it, so the prudent beginner will play safe by toning cautiously until he has familiarized himself with the process.

When the desired depth of color has been reached, film is removed from the toner and transferred to a bath of running water. This wash period, which usually consumes from ten minutes to a half hour, is for the purpose of removing excess toner from the highlights where, because of the absence of silver, it will not be retained. Temperature of this wash bath should be from 65° to 70°, although the latter figure should not be exceeded. Do not use water below 65° as it will have a tendency to shrink and harden the gelatin, thus making it very difficult, if not impossible, to wash out the superfluous dye.

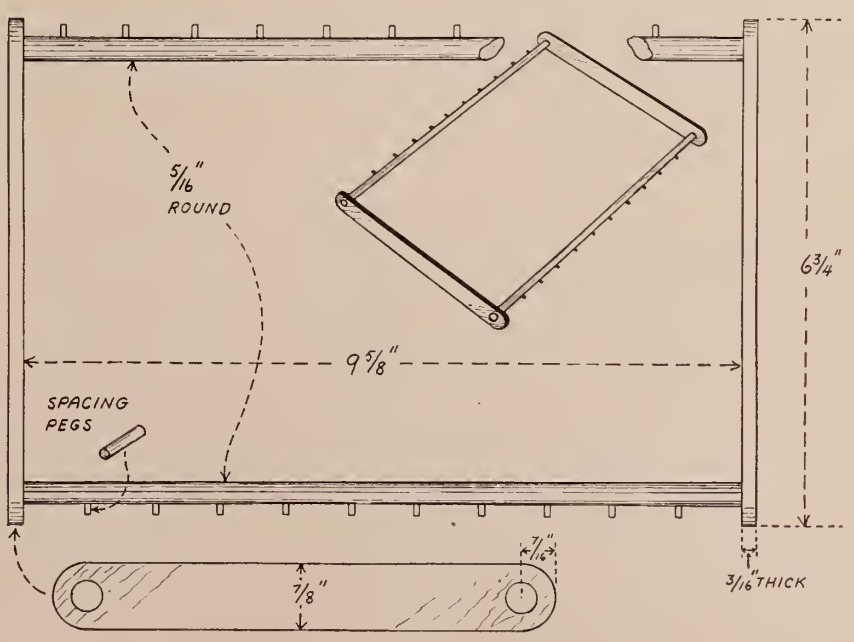
At the conclusion of this wash period (which may be determined by noting the clarity of the highlights), the film should be rinsed in a bath containing a "wetting" agent, such as Edwal Kwik-Wet, and then hung to dry. This rinse may be omitted, but will hasten the drying considerably if used. The handiest method of drying the film is to stretch a cord across the room and then attach the film to it in loops at three or four foot intervals by means of ordinary paper clips hooked through the sprocket holes. In a warm room the film will dry within a half hour if it has been rinsed in a Kwik-Wet bath, and in about one hour if such a rinse has not been used.

As soon as one becomes familiar with toning procedure, one will find need for toning longer scenes which will require a frame or rack on which to wind the film. Illustrated is a very practical rack that can be put together with a minimum of effort and expense. It will fit into an ordinary 8x10 photo tray. The film is wound on the frame, emulsion side out, and one end of film should be attached to the frame by means of a rubber band so that expansion and contraction met with in wetting and drying will not tear the film. The entire frame should be given a coat of Probus tray enamel, and particular care should be taken that the small brads used as separators are thoroughly covered, as exposed metal is to be avoided. Where possible, small wooden pegs should be used instead of brads or tacks. The entire soaking, toning, highlight-washing and drying operations can then be carried out with the film wound on this rack.

With the exception of the blue toner, two or more colors may be combined in the same tray to get intermediate effects. For a number of scenes of Indians filmed in Mexico, I once used equal parts of red and brown toner to obtain a rich coppery shade to give the scenes a more complementary coloring. A series of toning baths of different colors may be used also to obtain middle tones. For example, for the Indian scenes, I could have first toned the film brown and then—without giving it the highlight-wash—placed the film directly into a tray of red toner. Because the layers of dye are semi-transparent, the colors appear to blend to obtain the desired middle shade. This multiple toning bath method is to be used when blue is one of the colors desired, as the blue toner *will not mix* with the other colors in liquid solution.

There is really only one factor that can lead to toning failure and that is

● *Continued on Page 117*



● A simple developing rack for tinting and toning long lengths of film may be constructed by any amateur following this diagram. Rack is designed to fit an 8" by 10" photo tray, accommodates 25 feet of film. It should be given a coat of paraffine or acid-resistant paint.

MOVIE PLOTS IN TITLES...

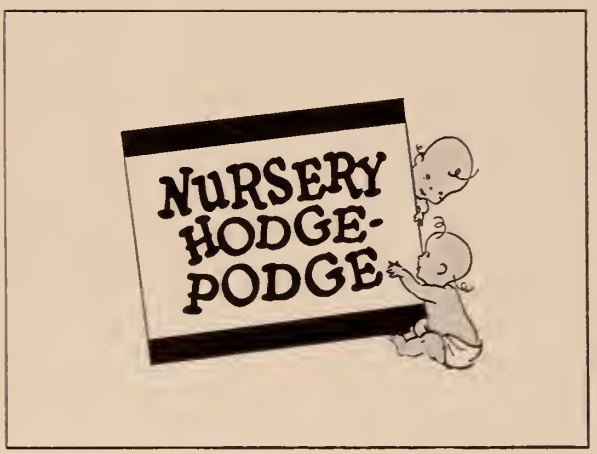
Monthly Page of Title Cards Offers Continuity Ideas

THE title cards published in HOME MOVIES each month serve a dual purpose: they supply ready-made main titles for movies already filmed, but more important, many of them suggest continuity ideas—ideas for making short movies—that you may easily film. The latter purpose may not have been readily understood by readers contemplating the page of illustrated titles in previous issues.

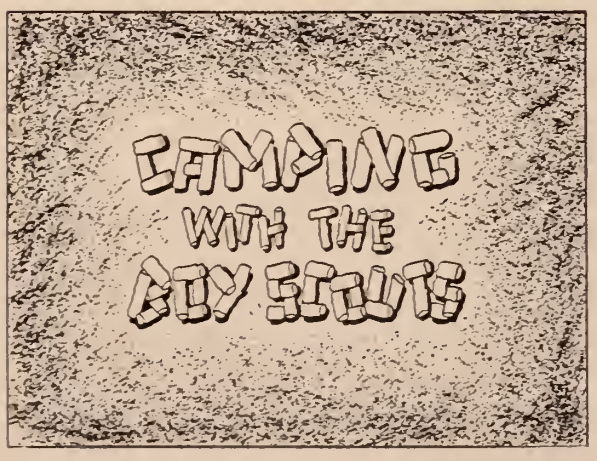
This month, we intend to point out story ideas suggested by each of the seven titles printed below. Next time there is film in your camera, get out this issue and turn to this page. There is an interesting home movie idea offered for almost every occasion, for grownups as well as the children, and a special one to include the serviceman home on furlough. But don't wait until you are ready to shoot to develop your story. If there is an idea here that appeals to you, get out paper and pencil now and begin outlining your story. A more coherent and interesting picture will result. Shooting the title, of course, should be done with aid of a typewriter titler. All seven titles may be colored with water colors, poster paints, or crayons for Kodachrome.



DOESN'T this title suggest getting the "gang"—especially the cutups—together for a session before the camera for the purpose of displaying their ability as thespians? Basis of the plot should be a series of screen tests to select a player for a role in "an important Hollywood production." Devise a bit of action comprising a sequence of several scenes and have each person enact the role according to his interpretation of it. Such efforts, corny or serious, are bound to prove uproariously funny screen fare. More pretentious filming could follow any of the familiar Laurel and Hardy movie plots.



HERE'S a title that suggests a series of shots of the baby at play in the nursery. To insure continuity, start with the baby waking in his crib, then follow his day: bathing, dressing, nursing, playing, etc. Another treatment would be to film your story from viewpoint of the baby. Imagine yourself a tiny newcomer to this strange world, what you would think as you look on what was going on about you. By getting a series of low angle shots of adults looking down, the impression of immensity through eyes of baby may be portrayed. It observes silently the baby talk and cooing of adults, then its reactions are told in witty spoken titles.



IF THERE'S a Boy Scout in your family or neighborhood, you have probably often wished to make a movie of his scouting activities; and certainly the activities of Boy Scouts are filled with good movie making material. Why not begin with the scouts' very next outing; follow along with your camera and picture the doings of these lads, with continuity centered upon one boy. Pick him up with your camera beginning the day preparing for a hike—packing his equipment, etc. Along the way, stage incidents that offer opportunity to picture demonstrations of the things the Scouts are taught: first aid, camping, fire prevention, etc.



IF YOU have searched for an entirely different subject to film, why not picture the startling and beautiful effects of frost the very next time there's a heavy freeze? Frozen window panes, icecicle patterns on the eaves, frozen milk protruding from neck of a milk bottle, the hoary white of a frosted beard or the whiskers of a horse on a cold day, the slippery patch on a frosted walk upsetting unsuspecting pedestrians, the skating pond—all these furnish interesting filming material for the exploring cameraist in search of something different. The frost pattern on window panes, too, is an intriguing subject for ultra-closeup photography.



IF THERE'S an heiress due in the family soon, here's the lead title for the movie marking her debut into the world. It well may serve as the motive for starting, early, a moviebiography of the child that will continue to expand as she grows up. One amateur opened his baby picture with a similar title in this way: Opening scene shows a box of cigars being passed around. Hands dip in and take cigars. The camera zooms in close to catch the label on the box which becomes the opening title, "It's A Girl!" This title may be pasted over the label on lid of an open cigar box for a similar effective opening sequence. An auxiliary or "portrait" lens must be used to bring it into sharp focus.



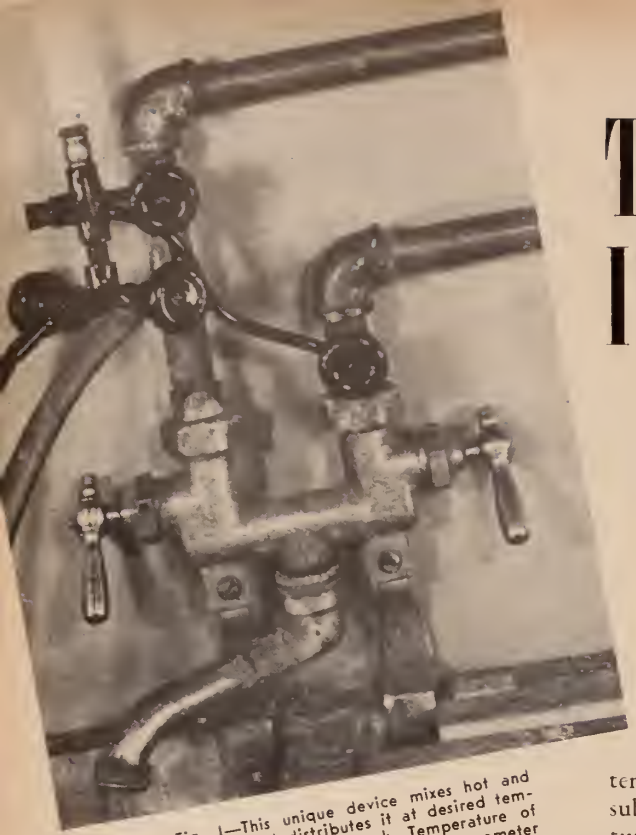
MOST important movies we can make today are those of the boy home on furlough. Brief as furloughs usually are, time may be found to picture the serviceman in other than just brief random shots. Staging some shots for more realism, of course, often is necessary. But that's the fun of making movies. Begin with picturing him arriving at the door, being admitted and greeted with hugs and kisses. If he's single, he'll go for his address book and the telephone immediately—make one or two important calls. Get shots of the girls on the other end of the wire. If he's married, picture him admiring the growth of his children in his absence, romping and playing with them, etc.



IF THAT boy of yours is a hobbyist, likes to build things—by all means a movie should be made of his activities. Such pictures will be priceless treasures in later years. Perhaps a young daughter is unusually talented in knitting, sewing or weaving. Picture her in this work and show results in screen filling closeups. An older son may be a model hobby fan, building airplane models; or perhaps he has worked over an old jallopy, transforming it into a trim speedster. All of these activities can make interesting movies if pictured in narrative form, and will prove more appealing on the screen than random shots made hit or miss.

TEMPERATURE CONTROL IN HOME PROCESSING

By ARTHUR M. SHARP



• Fig. 1—This unique device mixes hot and cold water and distributes it at desired temperature to processing tank. Temperature of "mixed" water is indicated by thermometer in mixing chamber.

NORTH or south, east or west, controlling temperature of solutions is an important factor in successful processing of home movie film. In the summer, excessive temperatures tend to keep solutions too warm, subjecting films to reticulation and other irrepairable emulsion damage. In the winter, subnormal temperatures play havoc in general with developing and processing solutions.

Living in New England, my home processing is subject to both excesses in temperatures; but recently, I licked the problem with a simple "mixing" device that conditions all water used in compounding solutions and washing film. And in conjunction with this is an overhead washing device which insures a most thorough washing of film in fresh, running water.

The temperature controlling device is pictured at top of page in Fig. 1. The unit is a home-made mixing valve that delivers controlled amounts of hot and cold water to a central chamber fitted with a thermometer. Rubber tubing extending from this mixing unit delivers water at the required temperature to the processing tank, the sub-tank for maintaining even temperature of contents in processing tank, and to the overhead film washing apparatus.

What happens is that hot and cold water are admitted to the central chamber. The amount of each is regulated until desired temperature of the two combined together, as registered by the thermometer, is reached. The supply valves are then set to insure a steady flow of both hot and cold water to maintain the desired temperature of the water ultimately reaching the film.

During the time I am preparing my film, solutions, etc., water mixed to a temperature of 65° F. is being run into the developing tray. Temperature of the water supply remains constant within one half a degree of 65° F. throughout the entire processing period regardless of the length of time.

My processing equipment is set up in the basement of my home, near the laundry trays, and close to the hot and cold water supply lines. As may be seen from a study of the top photo, two small air cocks are fitted in the hot and cold water supply lines leading to the laundry. Holes were drilled in each pipe and tapped for ⅛" pipe threads. After the air cocks were inserted, two short lengths of copper tubing were soldered to nozzles of the air cocks and then connected to a ⅛" pipe tee. This tee becomes the mixing chamber. It is here that the streams of hot and cold water meet, become mixed, and pass on to the processing tray. And inserted in top of this tee is the thermometer which contacts the water and registers its temperature.

The thermometer used was purchased at a dime store. The glass tube was first marked or "keyed" with the 70° mark on the scale, so that it could be put together accurately later. It was then detached from the metal scale plate. Alterations were necessary to permit inserting part of the glass tube into the pipe tee so that it would contact the water and thus register its temperature. This was done by cutting off the scale plate at the 50° mark as shown in Fig. 3. A short ⅛" pipe nipple was then screwed into top of the pipe tee. The thermometer tube was wrapped with waxed string around the 45° mark, inserted in the pipe nipple, then screwed down tight by means of a hard rubber bushing taken from end of an old electric light socket. Combination of the waxed string packed down tight in the nipple plus the bushing, made a watertight fit. A piece of wood dowel was then drilled in the center to permit slipping it over the thermometer tube. Then a slit was sawed into one and wide enough to accommodate edge of the scale plate. The dowel was then set in

• *Continued on Page 112*



• Fig. 2—Wash water for film is also conditioned and distributed over film drum from overhead valves to insure ridding film of all chemical residue after processing.



• Fig. 3—Showing parts necessary in constructing the thermometer with which temperature of mixed water is checked. Ordinary dime store thermometer was used.



• In the sound studio, prior to actual recording, your picture is screened several times while the sound engineer familiarizes himself with the narration and music cues as shown here in the control room of Telefilm's Hollywood studios.

GIVE VOICE TO YOUR FILMS

By W. R. MARSTON, JR.

ADDING a sound track to a 16mm. silent picture is neither a difficult task nor prohibitive in cost. Converting silent pictures to sound is fast becoming a major cinematic industry. Many well equipped laboratories with fine technical staffs are to be found in principal cities today offering sound recording service to amateurs as well as industrial and educational film producers. Among these are Telefilm, Inc., Hollywood, George Colburn Studios, Chicago, Spot Film Productions, Inc., New York City, and Photo & Sound, San Francisco.

Amateurs with treasured travel films are having sound tracks of commentary and theme music added; schools producing their own educational subjects, film them silently and have narrative added later by post-recording. Many industries in war production are producing their own training films, then turning them over to sound studios to add the sound track.

Perhaps you have thought of having sound added to one of your films. Or you may have opportunity to make a public relations or training film for your employer, as have many movie makers, and have wondered about the cost involved in adding sound. If so, you may find encouragement in the following facts:

Let's assume you plan a one reel film (not to exceed 400 feet) in either black and white or Kodachrome, and wish to have added later, by post recording, a narrator's voice on sound track. Naturally, the first question is: "What will such recording cost?" During recent months, this writer has asked for estimates on this sort of work from several recording studios located throughout the country. Oddly enough there is a wide variance in the figures quoted by the recording studios responding with quotations. A total of ten firms submitted estimates ranging as follows:

Studio A	$ 95.00
Studio B	110.00
Studio C	130.00
Studio D	140.00
Studio E	150.00
Studio F	160.00
Studio G	200.00
Studio H	235.50
Studio I	295.00
Studio J	325.00

These quotations involved supplying the studio with the reel of film completely edited and not exceeding 390 feet in length and a fully prepared script for the narrator with all necessary cueing directions. In return the studio would supply a combined black and white print of picture and sound track in the form of a reversal duplicate including narration, title and end music. Costs for Kodachrome prints range somewhat higher. No adequate explanation is available for the wide variance in the prices quoted except that a difference in labor costs in various localities could be a major item.

Naturally the question arises as to the quality of the $95.00 job. However, as all of the studios solicited have been established for some time and are currently servicing important clients, it is reasonable to assume that all of them are producing good work. On the other hand, it is only human that, faced with a tabulation of this kind, we should choose a quotation in the middle of the bracket as the most equitable and offering acceptable, or better, results. The figures quoted beyond the $200.00 mark are admittedly questionable.

One studio, whose quotation is included in the "reasonable" price range offers the following comprehensive price list of all recording services available by them:

DIRECT 16MM. SOUND RECORDING PRICES

Quotations based on single reels not exceeding 400 feet in length. Prices include narration, title and end music.

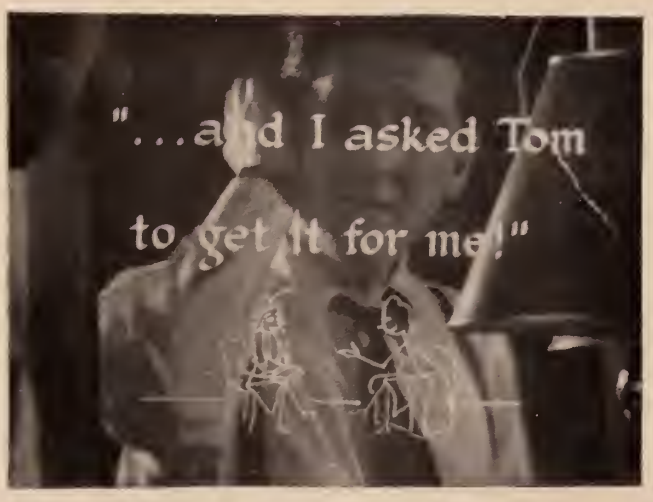
Black and White Picture from Negative Incl. 1st Print	$140.00
Black and White Picture from Reversal Incl. 1st Print	160.00
Kodachrome Picture Incl. 1st Print	180.00
Novachord Musical Background Add, per reel	75.00
Musical Background from Discs Add, per reel	25.00
B & W Workprints from Negative, Per foot	.03
B & W Workprints from Reversal, Per foot	.06

• *Continued on Page 118*









Action Backgrounds For Your Titles...

By GEORGE W. CUSHMAN

ACTION backgrounds for main titles give pictures a sophisticated touch and serve to couple theme of story with title to amplify its meaning. Such titles are easy to make with almost any cine camera. There is no mystery or trick in their execution. What is an "action background?" Well, you've undoubtedly seen main titles in which the title text is superimposed over an action scene, often a scene from the picture itself. Frequently the background is part of the opening scene—the title text fading out and revealing the background as the initial scene of the story. Many amateurs have employed this effect in titling their travel, vacation and scenarized pictures.

How is it done? Simply by double-exposure—which means you must be able to wind back the film in your camera, the same as in making a lap dissolve. For the amateur with camera equipped with a backwinding device, this is no problem. Those not so fortunate can also backwind film in their camera with some inconvenience—that of having to retire to a darkroom to open camera and windback the film by hand in darkness. But it's not as difficult as it may seem. Just like many things, it's a little hard to get the hang of it at first, but with a little practice—and this is recommended—one can wind back film in this manner with complete success.

The darkroom need not be an elaborate, especially constructed affair. Any room in the house, preferably a clothes closet, bathroom, etc., that can be closed and made light-tight, will suffice. Here the camera may be opened, and the film removed and wound back the distance desired.

How far must the film be wound back? How can one tell exactly when the beginning of the title has been reached? There are several ways of doing this. Probably the easiest method calls for shooting the double-exposed title at the beginning of the roll of film. After the title has been shot, the film can be removed from the camera in the darkroom and wound back on the supply spool. Returning it to the camera, the film is rethreaded and the leader run off to the starting point. Then the action background is photographed or double exposed over the same film area previously exposed to the title text. This method eliminates the guess work and the notching of film that invariably must follow where double exposure must be given a section of film elsewhere in the roll.

In the notching method, the camera is taken to the darkroom before shooting the title, opened, and a notch made in the film just below the film gate. This notch may be cut with a pair of manicure scissors. It may be a small slit, instead of a notch, extending not more than 1/32 of an inch into the film margin. This notch indicates the start of the title. The camera is closed and removed to the titler where the title card is photographed.

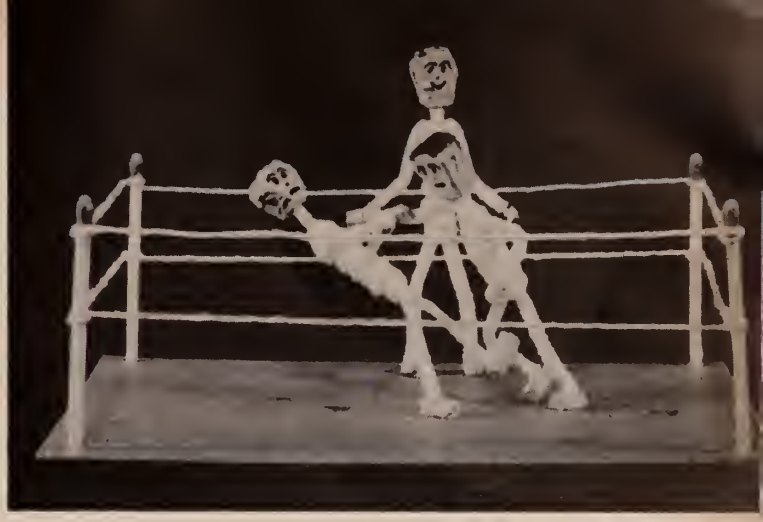
Camera is then returned to the dark room, opened, and a

• *Continued on Page 112*

• Note the lively interest created by action backgrounds in the titles illustrated here. They're intriguing but not difficult to make. The background scene is shot first, then the title text double-exposed over it.



• Rag Dolls are one source of characters for animated movies. Eugene Fernette used them successfully in his 16mm. animated movie "Andy Saves the Princess."



• Figures fashioned from pipe-stem cleaners and corks are flexible, easy to manipulate, as in this scene from an animated movie filmed by one amateur.

EASY ANIMATION WITH TOYS AND DOLLS

By W. G. CARLETON

TOY dolls that walk, stuffed animals that roam about as though alive, toy cars and trains that move realistically over miniature highways—these and many other life-like activities of inanimate objects are easy to film by the amateur movie maker. The process of making inanimate objects move in a life-like manner on the screen is known as animation. Not all animation is by pen and ink drawings such as the familiar Donald Duck and other animated cartoons; George Pal's "Puppetoons" produced by Paramount Studios employ jointed figures or "dolls" and real-life scenery in miniature for sets.

George Pal's startling "Puppetoons" have done more, perhaps, to re-kindle interest among amateurs for making this type of animated movie than any other medium. This is probably because few amateurs are skilled pen and ink artists, yet all have access to jointed dolls and figures and can readily manipulate them to achieve a measure of animated movement.

Two things are essential to the success of an animated movie of jointed or movable figures: First, a camera that permits exposing a single frame at a time with equal exposure for each frame and, second, one or more jointed dolls or figures with arms, legs, and head sufficiently flexible to allow the most life-like adjustment of each member in a series of intermediate adjustments. A doll, for instance, with stiff legs and arms and permitting no movement of the head, will not produce the natural movement that otherwise may be had from a fully jointed figure that can be bent at the waist or whose arms bend at the elbow, its legs at the knees, and that may be adjusted to nod or shake its head. The careful selection of the jointed figure or figures is therefore essential to the most successful animation.

Before war conditions restricted the manufacture of toys, there were many jointed dolls and animals to be had where toys were sold. These made ideal subjects for animated movies and many successful amateur films have been made employing them. The enterprising amateur bent on an animated movie will find other subjects well suited to his use. The amateur who produced the now famous 16mm. color movie, "Jello Again!" fashioned his miniature players from Jello boxes with rubber balls for heads, and feet and arms made of skewer sticks and small rubber tubing otherwise known as radio spaghetti.

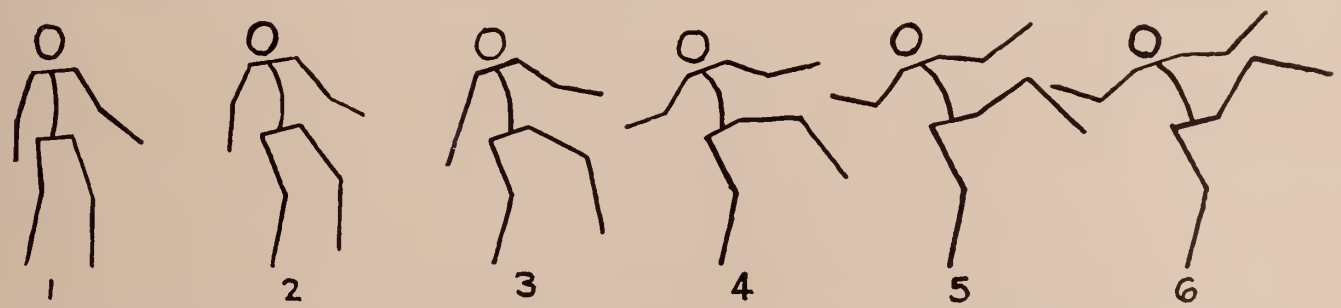
Another filmed a realistic boxing match with gladiators and referee made from flexible pipe stem cleaners. Heads, hands and feet were fashioned from corks.

Eugene Fernette, whose article on filming "Dollytoons" appeared in the September 1943 issue of HOME MOVIES, used Raggedy Ann and Raggedy Andy rag dolls obtained at a toy counter. These permitted widest possible adjustment of arms, legs and head in the intermediate steps of animation filming.

Carl and Charlotte Anderson, of Los Angeles, in their 16mm. Kodachrome movie, "Vege-table-top Follies," used carrots, onions, bananas, etc., artistically painted and costumed, for their subjects.

All this suggests to the novice anima-

• *Continued on Page 120*



• In animating a walking step, for example, the arms and body of a figure also should move to simulate life-like action as demonstrated in this animator's diagram of a complete cycle of movement of a figure executing a dance step. Each pose receives one or more frames exposure depending upon tempo.



• That the amateur will be able to process his own color films, similar to present reversal methods, is one of the possibilities offered in one color film to make its appearance for 8mm. and 16mm. cameras after the war.

NEW COLOR FILMS AWAIT WAR'S END...

By LARS MOEN

BETTER color films, cheaper color films that may be home processed—these await only the cessation of hostilities and the resumption of civilian goods production to become a reality.

From the experience of many men in close touch with the field, the principal demands of post-war color films by amateurs are:

1. Good quality of color reproduction.
2. Greater permanence of colors.
3. A lower price, if possible.
4. The possibility of home processing, or faster processing service at reasonably near-by plants.

What are manufacturers prepared to offer to meet these demands? We need not say a great deal here about Kodachrome because the amateur is already thoroughly familiar with that material. Constant changes and improvements are being made both in the film and in the processing technique, but substantially, Kodachrome remains the same.

Most interesting of the new color films promised is Anscocolor. This product, inherited by Ansco from the German Agfa organization, and considerably developed since then, is now being used solely by the Armed Forces, but it has been announced as available for civilian use after the war, in both 8mm. and 16mm.

Because it is being used for military purposes, not much is being said about it, but considerable is known about the exploitation of Agfacolor in Europe before the war, and Anscocolor is substantially the same article.

The outstanding feature there, was the matter of price. In England, for example, a 36-exposure Leica roll of Agfacolor cost about half the price of an 18-exposure roll of Kodachrome, processing included. In other words, the price was about one-fourth. Many people considered the color reproduction on Agfacolor inferior to Kodachrome, while others preferred it. Since then, both materials have been drastically improved from this point of view.

Principal reason for the low cost of Agfacolor was the greatly simplified processing. Basic cost of film manufacture is not a serious item in either case. In processing Kodachrome, each color layer must be separately re-exposed, then developed in a suitable color developer. In Agfacolor (and now Anscocolor), dye forming substances are incorporated in each layer of emulsion, and all three can be re-exposed together, then developed in a single bath which combines with the three different couplers to form three different dyestuffs—magenta, cyan (blue-green) and yellow. The saving in processing time and expense is obvious.

The same simplification means a definite hope that the serious amateur can process Anscocolor film. The processing sequence will be about as follows:

Negative development, followed by stop-bath and rinse.
Re-exposure to light.
Color development, with stop-bath and rinse.
Bleaching of silver image, and rinse.
Fixing.
Washing.

Negative development is in a pretty normal black-and-white developer, adjusted so as to develop the bottom image equally with the top layer. An ordinary developer would develop the top layer more vigorously than it would the bottom layer, due to exhaustion of the solution diffusing through the gelatine. The following formula does not pretend to be the Ansco formula, but it has been successfully used in processing Agfacolor, and may be taken as representative:

Hydroquinone	50 g.
Metol	12.5 g.
Sodium Sulphite (cryst.)	200 g
Potassium Bromide	25 g.
Caustic Soda	50 g.
Water to	1000 cc.

To each 100 cc. of this, 3.5 g. of Potassium Thiocyanate are added just before using. This takes 5 minutes,

• *Continued on Page 114*



• The above scenes, without the horses and riders, are picturesque subjects for still photography. For the cine camera, however, adding the horsemen in motion increases interest and injects actual movement in otherwise static scenes.

INJECTING THE ACTION ELEMENT INTO YOUR MOVIES

By CURTIS RANDALL

THE difference between honest to goodness movies and animated snap shots is that movies picture *action* while the latter bring to the screen pictures that may just as well have been made with a still camera. We are discussing, of course, the average run of the mill movies made by amateurs on a vacation, an outing, or during travels.

The lack of interesting action in such pictures usually indicates lack of preparation or the filmer's inability to size up a scene for composition before shooting. Right now, with more time for screening than for shooting, is a good time to review filming of the past, to analyze it and to lay plans for improving future efforts.

To reproduce action by photographic means is the purpose of the motion picture camera. So it follows that the correct portrayal of action is an important fundamental of good movie making. Let us deal first with the type of shot that is not primarily of action value but possessing good scenic qualities. With this type of scene the tendency often is to be content with a travel-folder study. It is the treatment too-frequently given scenic subjects.

The remedy for this pictorial problem lies in deliberately injecting action into a scene that is otherwise static. For example, a long shot of a beautiful scenic vista can be made doubly interesting by providing some form of action in the immediate foreground: people moving in the near area admiring the view; animals grazing nearby; boughs of a tree gently bending to the breeze and cutting a corner of the picture in the foreground. In the near distance, an automobile may be moving along the highway; a farm wagon may trundle along a dusty road, the plume of dust in its wake adding still further to the action element.

Such action must, of course, be incidental to and in harmony with the scene in order that the very action itself may not distract attention from the composition as a whole. Similar expedients can be resorted to in photographing landmarks, historic spots, monuments and similar places of which a film record is wanted. Here members of your own party may be pressed into service to be pictured viewing the object of interest, reading an inscription, etc.

When traveling through distant and unfamiliar country, we invariably employ our camera to make a documentary film record of the places visited in order to keep alive memories of our happy adventure. Here, effort should be made to have our treatment more embrasive than merely a topographical or geographical study in motion.

There is always plenty of normal, interesting action available that more fully reflects the strange land of our visit than does the land itself. Street scenes show the life, dress and habits of the inhabitants. Personal customs and traits are revealed in unposed scenes of natives or residents engaged in work or sports peculiar to the locality. "Within These Hills," a documentary that won the Lloyd Bacon Trophy in HOME MOVIES' 1941 amateur movie contest, was successful chiefly because its producer, J. Glenn Mitchell, possessed an uncanny knack for combining interesting action of people with scenes of the countryside in which they lived.

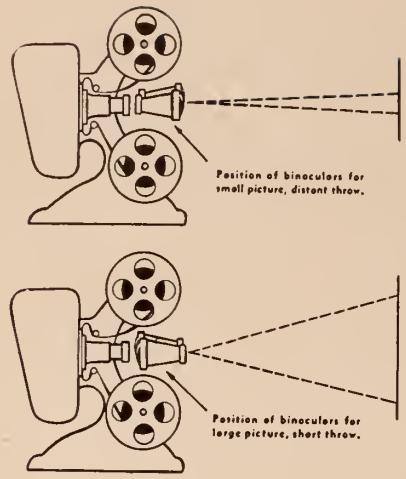
Action, of itself, is story telling. The slow, lazy advance of a creaking cart drawn by a discouraged looking burro and manned by a somnolent peon re-

• *Continued on Page 121*



• Static scenes of colorful flowers are now pretty common screen fare. How different and how much more interesting when the imaginative (and patient!) filmer includes a live insect in the composition as in this shot.

THE EXPERIMENTAL



Projection Aid

Altering screen size of projected pictures may be accomplished without investment in an assortment of projection lenses of varying focal lengths. When a large picture is desired with a short projection throw, place an ordinary binocular before the projector lens so that the larger lens of the binocular is facing the projector.

Where a small clear picture is desired at a longer than average throw, reverse position of binoculars before the projector, placing the small end before the lens. Sharp focus in both instances may be obtained by adjusting both projector and binocular lenses.—*Kurt Wollner.*

Data Guide

When not convenient to immediately edit and splice together rolls of film as they are received from the processor, pertinent data for editing purposes, such as date, location, names, etc., can be scratched on the emulsion of the leader or first few frames of the roll of film with pen knife or other sharp pointed tool.—*Paul Kroll.*

★ **THIS MONTH we have reprinted a number of workshop suggestions which appeared in previous issues of Home Movies. Because they offer an answer to each of several problems on which the editors receive a great number of requests for information and help, solutions as worked out by practical cinebugs, are illustrated and described here for benefit of other amateur movie makers.**

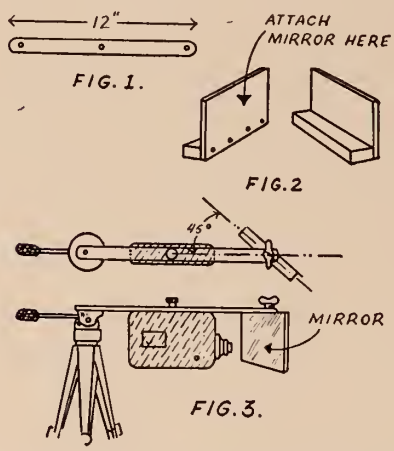
Readers are invited to submit, to this department, new ideas and suggestions for shooting, titling, editing, projecting or processing home movies. For each idea published, the contributor will receive two projection reels. Where possible, please include a rough sketch or photograph of gadget or suggested idea; also, be sure to state whether your equipment is 8mm. or 16mm.

Filming Reverse Action

The following described gadget overcomes the troublesome results in making reverse action shots (with camera upside down), where right is changed to left, and vice versa. The gadget not only conveniently holds the camera in inverted position, but also provides a mirror set at the proper angle before the lens to pick up and reverse the image photographed. Instead of pointing camera at the object or scene, the mirror is focused upon the object.

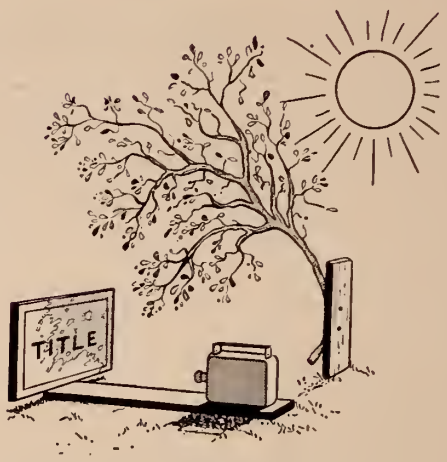
Construction requirements are a piece of 3/16″x1¼″x12″ strap iron, a small mirror, a wing bolt and nut, blocks of wood and a few screws — materials readily available around most garage workshops. Three ¼″ holes are drilled in the strap iron as shown in Fig. 1. One end hole is tapped to take a regular ¼″ No. 20 tripod screw.

A and B in Fig. 2 show construction of frame that holds the mirror. The two



pieces of wood are joined together with screws. A hole drilled in member B admits the wing bolt by which the mirror and frame is attached to the iron support (Fig. 1). The small mirror may be cemented, as indicated, with rubber adhesive or taped at the edges with scotch or adhesive tape. The unit is then assembled with camera, as shown in Fig. 3, with mirror fixed at a 45° angle to the axis of camera lens.

All reverse action shots made with this gadget will appear with "rights" and "lefts" in normal position. Signs, newsprint, etc., will read right. Such scenes may be spliced right into regularly filmed action shots without the usual reversing of the subject. Of course, if this is done, changing focus is necessary during projection. But this may be overcome, too, by having a dupe made of such shots.—*Jack G. Strong.*



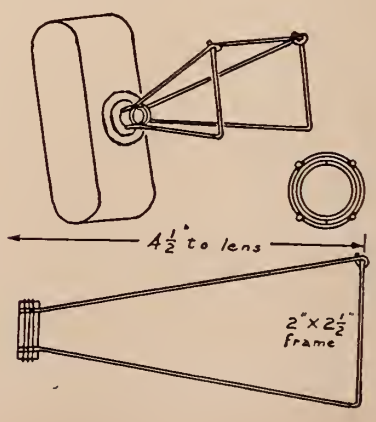
Title Background Effect

A very interesting background effect may be given titles when photographed as shown in accompanying illustration. The object is to project on the title card the lacy shadows of foliage moving in a breeze. The titler may be set up out of doors where the shadows of an extended branch of a tree will project upon a portion or all of the title card; or, if more convenient, a small branch may be attached to a stake driven in the ground close to the camera as illustrated. If no breeze is stirring to move the leaves, the branch may be moved slowly by hand to impart the same effect.

This idea is equally effective when shooting with positive film—black letters on white title card. The moving pattern of leaves will produce an interesting mottled background design. —*Chuck Neuzil.*

For Ultra-Closeups

For shooting closeups of insects and flowers, here is a simple gadget that insures accurate framing and focusing of the subject. With the lens focused for a distance of 5 inches with the aid of shims, the lens takes in an area of 1½x

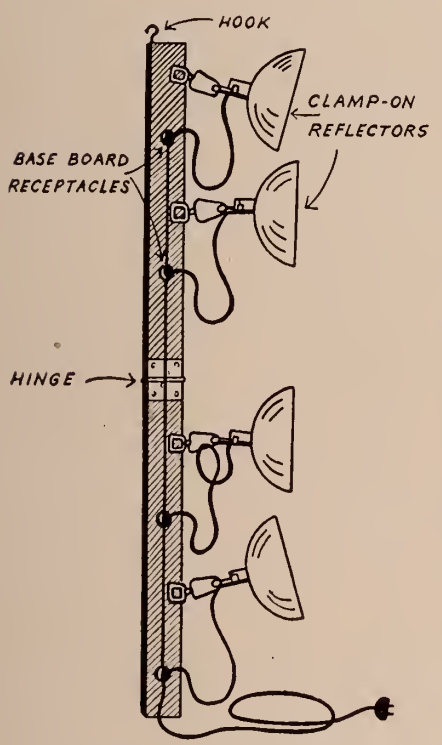


CINE WORKSHOP

gaagets, tricks & shortcuts contributed by Cinebugs

2 inches. I built the wire frame accordingly, allowing an extra ½ inch all around, and making it shorter by ½ inch in order to make it easier to get close to small objects without the wire frame getting in the way.

A collar to fit over the lens was made of several thicknesses of cardboard glued together. Then the four ends of the wire frame were fastened to it, as shown, and glued securely.—*Howard E. Foote.*



Lighting Fixture

Here is a versatile indoor lighting aid that supplants, in many instances, cumbersome tripods and fixtures and offering less bulk.

It consists of two pieces of 1″ pine material 18″ long and 2″ wide. These are joined together with a hinge so that the unit may be folded for easy carrying or storage. Attached to each section are two baseboard outlets (four in all) providing for plugging in clamp-on reflectors, and these are connected to a generous length of rubber-covered cord fitted with connecting plug.

At top of unit is a sturdy hook, making it possible to hang the fixture on wall molding, chandeliers, etc. Four clamp-on reflectors are clamped to the fixture as shown, and plugged into the receptacles provided. The reflectors are then adjusted at various angles to suit lighting requirements of the set.—*F. C. Cooling.*

Ink For Glass

An effective ink for printing titles on glass—an ink that won't run, etc.—may easily be made by any amateur from the following formula:

Glycerine	40 parts
Barium sulfate	15 parts
Ammonium bifluoride	15 parts
Ammonium sulfate	10 parts
Oxalic acid	8 parts
Water	12 parts

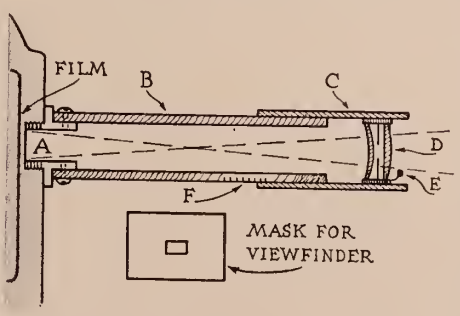
Mix all parts by weight. The viscosity may be adjusted by adding water. Use the mixture in a well-ventilated room. —*Wm. McGee.*

Telephoto Lens

Illustrated is an inexpensive telephoto lens which I made for my model "E" Cine Kodak. The part "A" which screws into the camera was made by a machine shop. The remainder I built myself — using chromium plated plumbing tubing. The ends of the tubes were "squared up" in a lathe. Tubes "B" and "C" were turned to provide a snug, easy-sliding fit. (Their length depends upon focal length of lens to be used.) Tube "B" was made 5″ long; tube "C" 2″ long. The lens "D" was an anistigmat from an old folding Kodak, 6″ focus.

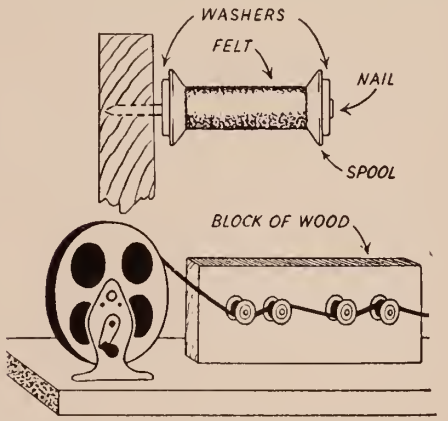
The shutter was discarded and the lens mounted within the tube with the diaphragm intact. The diaphragm lever is shown at "E". Lens was cemented in place with liquid solder.

To determine focusing marks for lens, I took my camera into the field, mounted the telephoto lens, and with a strip of frosted film over the film gate, focused the lens upon objects at various



distances. Footage marks were then scratched on the lens barrel as shown at "F". This focusing was done with the lens "wide open" in order to insure a crisp, sharp focus.

To compensate viewfinder for this telephoto lens, a mask was made of a small rectangle of sheetmetal, in the center of which was cut a hole corresponding to the field covered by the lens. The mask was made to fit over viewfinder when the telephoto lens was in use.—*Owen Wilson.*



Film Cleaner

Pictured is a simple arrangement made of simple materials for the purpose of automatically cleaning home movie film during rewinding process.

A wooden bracket attached to worktable or editing board supports four ordinary thread-spools. Spools are attached with nails in such a manner as to permit free movement. Each spool is covered with a piece of felt cemented in place and with ends meeting flush. This arrangement is set up between rewinds and in path of the film. Film is threaded "under and over" as shown, with felts of first two spools moistened with carbon tetrachloride. This cleans the film. Remaining dry spools absorb the cleaner and at the same time remove dirt and oil from both film surfaces.—*Robert Davis.*

Labeling Films

A simple and durable method for labeling films is to write or print title of film in ink on the white leader and then apply a coating of clear (uncolored) nail polish over the lettering. If ink has tendency to "crawl" on surface of film, first moisten film with damp cloth, allowing it to dry before starting to write.—*John Tuchlinsky.*

NEW SOUND AND SILENT FILMS

★ **Recent Releases for Road Shows, Clubs, Schools and Churches**

★ **Latest 16mm. and 8mm. Films for Home Movie Projectors**



Salute to the Navy is a picture to round out film collections on the current war. It supplies pictorial evidence of American naval superiority over the Japs, together with incidents which indicate clearly how swiftly untrained American boys have been built into a formidable fighting team afloat. From the disaster of Pearl Harbor and a gravely crippled fleet, to the most powerful Navy the world ever saw is the theme of this newest Castle Films release.

Climax of this film comes in the thrilling, awe-inspiring sequence of scenes made from flight deck of a Carrier at height of recent raid among Marshall Islands. A Jap torpedo plane is seen roaring toward the Carrier for the kill. It is caught in a withering crossfire from determined Navy gunners, explodes in mid-air. The now famous saga of the U. S. S. Francisco is depicted. The Cruiser Boise, returns to Philadelphia for repairs after encountering and destroying six Jap ships. Other thrilling Naval sequences complete this Castle release to make it one of the most interesting films offered this year. It is available in the usual assortment of lengths in both 8mm. and 16mm., and in a special 16mm. Sound version.



Saps At Sea stars those well-known funsters, Laurel and Hardy in a rollicking story in which Hardy becomes allergic to the sound of horns. The pair decide to go to sea to get away from noise, but the noise from horns, and musical instruments continue to plague Hardy. The pair hire an old unseaworthy boat and are unwittingly set adrift by a goat that chews the mooring rope. There's a stowaway aboard, a gangster eluding the police. Laurel and Hardy capture him, turn him over to police. Laurel demonstrates how blowing a trombone sets Hardy wild, and Hardy goes berserk before the police which lands the pair in a cell along with the gangster.

Nine reels in length in 16mm. sound, subject screens for 59 minutes and is available from Post Pictures Corp., 723 Seventh Ave., New York City.



His Girl Friday, starring Cary Grant and Rosalind Russell, supported by a brilliant cast, is a fine romantic comedy in which Grant portrays a go-getting newspaperman. Miss Russell is his capricious, captivating star reporter, and Ralph Bellamy, a fretting, fuming insurance agent to whom she is engaged. Against a background of drama and tragedy, this splendid screen triumverate moves through exciting, hilarious events which top and climax each other in rapid-fire action.

Subject is ten reels in length, 16mm. sound, and is distributed exclusively on a rental basis by the Russell C. Roshon Organization, 2506 RKO Bldg., Radio City, N. Y., and its 16 coast to coast branches.

Cipher Bureau, with Leon Ames, Charlotte Wynters, Joan Woodbury and Donald Dillaway, is a gripping film story of the Army's counter-espionage against the axis. Seven reels in length, 16mm. sound, subject is available for lease from Eastin Films, Davenport, Iowa.



Monarchs of the Ring, new release by Official Films, Inc., brings to the screen the action highlights of eight famous prize fights—Louis vs. Schmelling, Louis vs. Galento, Schmelling vs. Louis, Dempsey vs. Carpentier, Dempsey vs. Firpo, Paulino vs. Wills, Dempsey vs. Tunney, and Firpo vs. Jess Willard. *Monarchs of the Ring* shows Dempsey in his prime, bursting with animal fury, ripping into his opponents with dynamo-like action. We see the famous Dempsey-Tunney "longcount"; watch Joe Louis hit the mat—the one and only time he was ever knocked-out, in a fight with Schmelling. The Brown Bomber makes his comeback, knocking out Schmelling a year later. Was Dempsey or Louis the greater fighter? This can be decided after seeing this action-packed film. And there is thrown in for good measure a sequence showing the clowning Galento in his bloody battle with Louis. Subject is available in both 8mm. and 16mm. sound at usual Official Films prices. The 8mm. and 16mm. "short" versions of this subject include only four of the fights listed above.



Trade Winds is one of the most provocative and exciting motion pictures to reach the screen in recent years. Starring Frederic March and Joan Bennett, the story abounds in crackling dialog, swift-moving drama, tense situations

and rich good humor. Among the varied and colorful backgrounds against which the action unfolds are included such countries as Hawaii, Japan, China, Indo-China, the Malay Peninsula, Ceylon, India and the little-known Laccadive Islands. Two years were spent in filming the impressive location shots revealed in the production.

Ten reels in length, subject is distributed by Commonwealth Pictures Corp., 729 Seventh Ave., New York 19, N. Y.



Hail the U. S. Marines which includes actual on-the-spot scenes of the heroic battle of Tarawa, is the newest in the "Soundies" series being released by Walter O. Gutlohn, Inc., 25 W. 42nd St., New York City. This unusual musical movie presents the newest U. S. Marine song, sung by Lee Sullivan, interspersed with thrilling action closeups of the invasion of the formidable Jap-held island of the South Pacific. Subject is available for outright sale in 100 feet 16mm. sound at $7.50.



Between Us Girls, produced by Universal Pictures and starring Diana Barrymore, Robert Cummings, Kay Francis, John Boles, and Andy Devine, is a modern comedy concerning a young stage star who masquerades as a 12-year-old tomboy to help her beautiful mother win the handsome man she loves. Quite incidentally she takes over her new step-father's handsome son.

Subject consists of 8 reels black and white, sound, and is available after March 4th, on a rental basis ($17.50) for showing before approved non-theatrical audiences, from Bell & Howell Filmosound Library, 1801 Larchmont Ave., Chicago, and Bell & Howell agencies.

★ ★ ★



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Frank Lane and Company
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Medo Photo Supply
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Temperature Control Device . . .

• *Continued from Page 102*

place over the tube and cemented to the black bushing with airplane dope, and the scale plate attached after some slight adjustment of the thermometer tube to bring the 70° mark in line with the same mark on the scale plate. This unit, completely assembled, is shown in Fig. 3.

A further check for thermometer's accuracy in registering temperature may be made by comparing temperature of water as it reaches the processing tank—which is the point where accurate temperature control must be maintained. Start the flow of water to the tank and place another thermometer here to check it's temperature. Adjust hot and cold water supply valves until temperature of water reaching tray is exactly 65° (or the temperature desired), then, loosening the bushing securing the thermometer tube in mixing chamber, slide the tube up or down until top of mercury column is in line with the 65° mark on the scale plate. With adjustment completed, the bushing may be tightened again.

To complete the unit, a short 1/8" pipe nipple is joined to the pipe tee, and another similar pipe tee attached to it, as shown in Fig. 1. At either end of the last tee, small air cocks are attached. Tubes attached to nozzles of each distribute the "conditioned" water to the developing tray and the film washing apparatus.

The overhead film washing apparatus is pictured in Fig. 2. Its function is to furnish a supply of fresh running water over the film surface to rid it of chemical residue after processing is completed. It consists of a length of 3/8" brass pipe with small holes drilled along its length every 5/8's of an inch. A number 55 drill was used to make the small holes. A pipe tee, plugged at one end and fitted to one end of this pipe receives the rubber tubing carrying the water supply. In use, the water flows gently down on surface of the film as the developing drum rotates. The tray below permits overflow of water to be carried away to a nearby drain.

Another feature of my home processing apparatus served by this water "conditioning" unit is the secondary compartment of the developing tray. This is immediately beneath the tray that holds the processing solutions and its purpose is to hold a supply of water at the proper temperature to maintain constant temperature of the processing solutions in the tray above. Over a period of time, processing solutions in open trays are subject to temperature changes induced by contact with the air in the room and will rise or fall accordingly, regardless of the temperature of solutions at time they are first put into the tray.

Temperature of the water in the secondary tray is maintained constant by virtue of a continuous flow of water from the source of supply conditioned by the mixing valve. In summer months, when temperatures exceed those required for good processing work, water temperature is cooled to proper degree by means of a bucket of ice cubes through which the water supply tubing is coiled on its way to the processing tray.

Action Backgrounds . . .

• *Continued from Page 104*

second notch or slit cut in edge of film as before. The film is then wound back on the supply spool until notch No. 1 is again in its original position below the film gate. Location of notch may be accomplished by holding one finger against edge of film while it is being wound back. Super-imposing of the action background over the title may then proceed.

Here arises the problem of determining the exact amount of footage to shoot in the second exposure, and unless one's camera includes an accurate frame counter, the problem may cause difficulty.

However, if an accurate record is kept of the time consumed in the first exposure, the second exposure can be given the same amount of footage in terms of seconds to insure that the second exposure covers exactly the same amount of film exposed in the first. Timing each exposure can be done by counting as the film runs through the camera or by clocking the exposure with a watch.

It is necessary, of course, to return with camera to the darkroom after the second exposure in order to check position of the second notch. It should be pretty close to its original position, i. e., immediately below the film gate. If it did not progress quite that far and is still between bottom of the film gate and the supply spool, then this means that some of the film yet to pass through the gate is already exposed (the first of the double exposures) and must pass on below the gate before filming is resumed. If this is not done, the next scene or title photographed will be double exposed on the remaining frames of the already exposed area of the title just

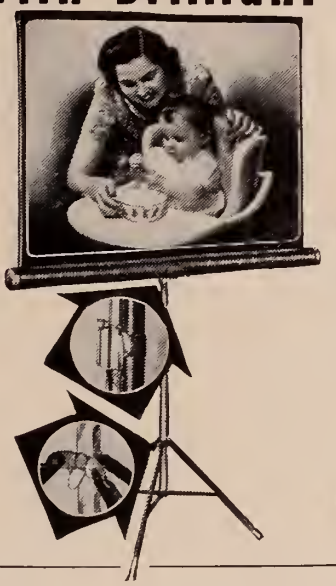
filmed. To insure against this, hold finger against edge of film and run the motor until the second notch is felt. Camera may then be closed and made ready for further shooting.

Where a magazine-loading 8mm. camera is used, the problem of back-winding film does not exist. The film magazine is simply removed from the camera, turned over, and inserted in the camera again. Then, with the lens capped and the camera closed, the camera motor is started and enough film run off to correspond with the first exposure. (What actually happens is that the film first exposed is wound back to original starting position.) The camera is opened again, the film magazine turned over and inserted in its original position in the camera. The background scene is then double exposed over the title footage. As with non-magazine loading cameras, the amount of footage allowed the second exposure, in order to insure complete superimposition over the original, is determined by counting off the seconds or by timing the exposures while filming.

It makes no difference technically which is photographed first—the title text or the background. Many prefer to film the title first because it permits shooting the title at the beginning of the roll, as already explained. More care must be taken in shooting the title text

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in order to insure highest possible contrast between letters and background. To be easily readible, the white letters must stand out sharp and clear from the background and this can only be insured if the letters are white to begin with and then so photographed that they are neither over- or under-exposed.

Careful exposure of the action background is also important. Naturally, the background must be subdued if the title text is to stand out in sharp contrast. Therefore, the background composition must not contain any great areas of sky, water or of any other light colored objects, otherwise such areas will absorb definition of any title text superimposed over it. Best results seem to follow where the background is exposed at one full stop less than would be required for a regular scene under the same light conditions. In other words, take a meter reading, then reduce lens opening one full stop below that indicated by the meter.

Double exposed titles are appropriate as lead titles, i. e., main and credit titles; also for end titles. They should not be used as subtitles. Subtitles should be as simple as possible—plain backgrounds unadorned by any decoration, and plainly lettered. Action or decorated backgrounds in subtitles only detract attention from the text and do not permit sufficient time to read and assimilate the message.

But as window dressing for the opening title, an action background lends distinction, gets a picture off to a good start.

New Color Films Coming . . .

• *Continued from Page 106*

while the bath Ansco is using is understood to take 35 minutes. The stop-bath is 1% acetic acid. After a two-minute rinse, the film can be re-exposed for about 5 minutes to a No. 1 photoflood, then color developed, or it can be re-exposed while in the color developer. The following bath is typical:

Diethyl-paraphenylene-diamine-hydrochloride	1 g.
Sodium or Potassium Carbonate	20 g.
Water to	1000 cc.

This formula takes 8 minutes. As it contains no sulphite, it must be made up immediately before use. For stock solutions, a small amount of sulphite may be added, but sulphite strongly inhibits the color formation, and must be used with caution.

After the stop-bath and rinse, the film goes into the bleach bath, contain- 15 g. of Potassium Bromide or common table salt per litre. When the silver has been thoroughly bleached, the film goes

into plain hypo until clear and is then washed for 15 or 20 minutes.

The Ansco technique is understood to take 2½ hours, but the whole thing can be telescoped into an hour if speed is essential. As will be seen, the whole sequence does not compare too unfavorably with normal black-and-white reversal processing.

Other color films are also promised. Du Pont has a monopack process, and will be ready to take advantage of whatever situation develops. Gevaert is known to have several color processes developed, and much will depend upon whether their main plant in Antwerp, Belgium, is intact after the war or not.

Gasparcolor, originating in Hollywood, will have an extremely interesting positive material available, although it will be too slow for use as an original negative. This material has the dyes already in the layers, and by a bleaching action, destroys the dye where it is not wanted, the reaction being controlled by the silver image. This makes it possible to use textile-type dyes which are extremely fast to light—probably more so than any dyes likely to be obtained by color development.

This is especially interesting because it means that for film subjects on color film of dubious staying qualities, it would be possible to make more permanent duplicates of them on Gasparcolor material. As such duplicating would demand a printing machine, the work obviously would have to be done by an established laboratory, although the development of Gasparcolor is so simple that it could easily be done in the amateur's home laboratory.

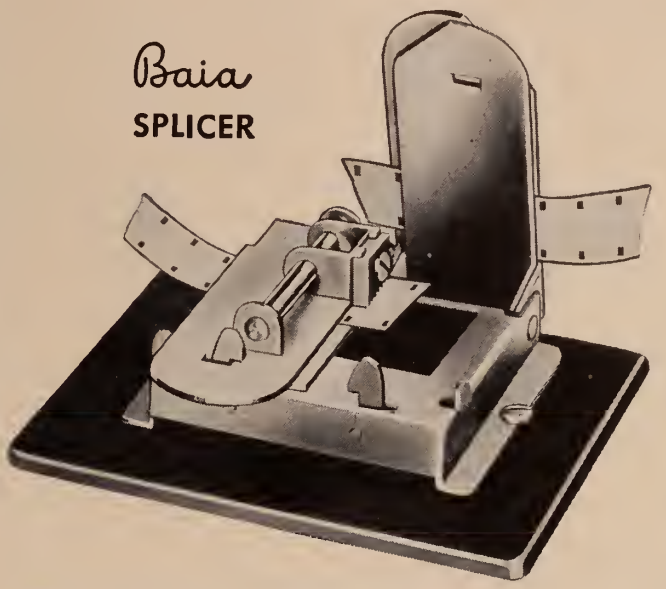
For the serious amateur, who hopes some day to make pictures that he can sell for national distribution, and for the professional, it is encouraging to know that the production of 35mm. color prints from 16mm. originals is well advanced. Technicolor and Cinecolor can make excellent copies of this sort; Dunningcolor laboratories can make good 16mm. copies of either 16mm. or 35mm. originals; Kodak, of course, continues to offer duplication at Rochester as well.

One can safely assume that the substandard film world after the war will be more than ever a color world. Color is certain to be cheaper and better; and home processing of color films is destined to become a reality.

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So, You Want To Wire It . . .

• *Continued from Page 97*

proportionately less vigorous "accelleration" in the transport movement. In 16mm, of course, the perforations are on one side of the film only, and at least two claws fixed in tandem are essential if the film is not to be strained.

Rotating parts may have to be more carefully balanced than would be necessary at silent speed, since vibration may be picked up by the sound head. Noisy gears, or stretched takeup belts may also interfere in this way. All gearing or other drives must be absolutely free from eccentricity, otherwise the sound will "wow." Slight inaccuracies which would pass unnoticed in silent projection are highly magnified in sound.

Control of speed is an important matter. There are two popular methods of effecting this: First the A. C. induction motor has the useful property of a practically constant speed over a wide range of load. Where this type of motor is coupled to the projector, the speed is automatically maintained providing current supply remains constant. Most small induction motors have a "normal" speed near enough to established sound projector shutter speed —24 revolutions per second or about 1440 r.p.m.—so that very simple coupling can be employed. The other method employs a "universal" brush-type motor, controlled by a governor which opens an electrical contact when the correct speed is reached, and thus holds the motor to the desired r.p.m. speed.

A point of great importance to be considered is construction of the sound gate. With most silent projectors, the gate is designed so that only margins of the film containing the sprocket holes ride against the narrow tracks of the gate, and while some abrasion to surface of film margins thus occurs, no abrading occurs in the actual picture area of the film. With the conversion to sound, however, this condition must be corrected, at least on that side of the gate over which the sound track will pass; for the smallest scratch occurring here can ruin a sound track.

Most sound projectors have a special type of gate which does not actually come in contact with the sound track. Thus the danger of surface damage from accumulated dust or emulsion particles is eliminated, at least at this point.

Not all silent projector gates will scratch film margins providing they are kept highly polished, and therefore some need not be altered for use with sound film. A reliable test consists of running a loop of raw film stock through the projector 50 times, then examining it carefully for signs of wear.

Converting a silent projector to sound is not a simple task. It poses a number of problems, besides those already set forth here. The fact it is possible to make a sound film "talk" by means of a relatively simple assembly of odds and ends often has misled many wishful thinking enthusiasts. Such a hook-up is not, by any stretch of the imagination a sound projector. Even if one is able to obtain the actual sound head already assembled, he has only begun the long arduous job of conversion. Once you have the actual scanning device, there are four other important requirements:—

1. A constant speed drive for the film, which is remarkably difficult to provide. It is not enough that the projector should run at constant speed, but the sprocket wheel which draws the film through the sound head must run dead true, and without transmitting any oscillation or vibration derived from gearing or intermittent mechanism. Effecting "damping" of sprocket flutter is also necessary.

2. Suitable power supply for the exciter-lamp. If the filament is of lower amperage than 4, then 50 cycle current is unsatisfactory. If lower than 2, it is quite useless, as the background hum would be too strong. Current supplied through bell transformers is not satisfactory. Rectified D. C. or high frequency A. C. power supply can be easiliy constructed by those amateurs with some radio experience.

3. Alteration to certain parts of projector to suit exacting requirements of sound films. This includes removal of teeth on one side of film sprockets and the resultant areas smoothed and polished; shoulders of all guides, rollers, etc., must be perfectly smooth and preferably recessed opposite the actual track; elimination of claw in intermittent movement on sound track side of gate; and insertion of a mask in the film aperature to mask off the sound track area.

4. Use of a genuine high-gain amplifier of good quality and preferably designed for the job, and properly built with at least the first stage completely screened.

By this time, some readers may be asking why such discouraging stuff should appear in these pages, which surely ought to contain only encouragement for the amateur sound worker. Perhaps the purpose is negative in one sense, in that it may serve to deter the unsuspecting enthusiast from wasting both time and money on a project which is far beyond his means and abil-

ity. By all means let him experiment and improvise—that is the only sure road to progress—but let him be under no illusion that there is an "easy way" to achieve a sound projector in the conversion of a silent one.

(In a future issue, we hope to bring readers a complete account of one amateur's achievement in converting his silent 16mm. projector to sound, for benefit of those amateurs who feel capable of tackling a similar job.—EDITOR).

Coloring Films By Toning . . .

• *Continued from Page 99*

the presence of hypo in the film. Usually, film processed by any of the large manufacturers is thoroughly washed and therefore free of the residual fixer. Occasionally, however, negatives processed by smaller laboratories without complete modern equipment may contain traces of hypo. Where there is any doubt on this question, the film should be washed for about one half hour in running water before toning. Films containing hypo will have a tendency to bleach or tone unevenly making it very easy to diagnose this condition. The remedy, of course, is to avoid this trouble by pre-washing any suspected film. The wash water temperature should be around 65° to 70° as warmer water will swell the gelatin and release the fixer.

Another possible cause of non-success in toning is the fact that occasionally films processed by some manufacturers are later coated with a protective lacquer making them resistant to toners or tints. Where this condition is encountered, write the manufacturer for name of a suitable solvent to remove this coating. When submitting films for processing that you plan to tone later, direct the processor to omit the lacquer.

Examination of the toned film will show the emulsion to be colored and the highlights to be clear. The highlights may now be colored by tinting the film (as outlined in the January issue) to produce a two-color film. In other words, a scenic shot consisting mainly of trees and sky can be toned green for the foliage, and tinted blue or amber for the sky areas. A point to remember in this duo-process, however, is to *tone the film first,* wash thoroughly in running water to clear the highlights, then tint.





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Reviews of Amateur Films . . .

• *Continued from Page 94*

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Reviewed films will be rated 1, 2 and 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

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all together in one sequence. Titling of the picture is adequate and the only criticism on this phase of the picture is that subtitles are too ornate. Here again we must admonish all movie makers to keep subtitles as plain and easy to read as possible. Omit fancy and ornamental backgrounds — keep these for main and credit titles—and use plain lettering over plain backgrounds for subtitles.

Mr. Frost filmed this picture, which runs 300 feet in 8mm. Kodachrome, with an Eastman magazine eight, using a 9mm. wide angle lens, a regular 13mm. lens and a 63mm. telephoto. All scenes were taken with a haze filter before the lens. A 2-Star HOME MOVIES Merit Leader has been awarded the picture.

"TWO Boys and the Indians" is a thoroughly amateur-produced movie. The only thing its producer, Newton R. Wimer, of Burbank, California, did not do was to make the film. He conceived the story, photographed, edited and titled it, processed the film himself, then sepia toned it. When he screens the picture, he plays a special selection of melodies from Stravinsky's "Fire Bird Suite" for background music.

Two boys, about 5 and 11, meet their father in the woods. The older boy excitedly displays an Indian bow and arrow. When his father questions him about it, he relates how he came by it. Scenes that follow show the lad and his younger brother hunting in the woods —older boy has a small rifle. They encounter a young Indian who surprises them with a misdirected arrow shot. The older boy immediately pursues the Indian, shoots him, and takes his bow and quiver of arrows.

As the two lads retrace their steps, they are intercepted by another young Indian who attempts to kidnap the younger. This Indian, too, is shot, and the boys finally make their way back to their father. Here he listens to their story, marvels at their escape.

The picture was well photographed from standpoint of composition and editing. Only the use of an extremely slow film prevented Mr. Wimer from obtaining better exposures. Previously, he relates, he had always used DuPont Sound Recording positive film; this time, he was obliged to use a different brand of positive film, much slower in speed and of entirely different characteristics.

The continuity was well developed and is enhanced by good editing and titling. The entire picture, which runs 200 feet in 16mm., was filmed near Lake Arrowhead in four hours' time. Camera used was a Bell & Howell model 70-A, without tripod.

A 3-Star HOME MOVIES Merit Leader has been awarded the picture.

Voice For Your Films . . .

• *Continued from Page 103*

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Telefilm, Inc., Hollywood, supplies prospective clients with a comprehensive leaflet that gives instructions for the preparation of a film that is to be sent them for recording of sound, and which explains what takes place in the process of recording and completing the finished sound print. Any film, black and white or color, and filmed with any 16mm. camera, may have a sound track added by direct recording on a duplicate print. The picture intended for projection with sound should originally be shot at 24 frames per second, although subjects filmed at 16 frames per second speed are equally acceptable. The only difference is that action in the latter picture will appear speeded up to some extent when projected at sound speed.

The owner of the film, of course,

writes the desired narration and submits it to the recording studio along with the film. Length of each scene in the film should be measured and the wording of narration calculated on the basis of three words for each foot of 16mm. film. The type and text of title, sound effects, and music to be included is decided upon and noted in the narrator's script.

In typing the script, subject matter should be double spaced and divided into two columns—the first column containing description of scenes, and the second, the dialogue pertaining to each. Portions of dialog, of course, may extend over a group of several consecutive scenes, and in such cases, this should be indicated by bracketing.

If phonograph records are supplied to provide music in the sound track, the portions of the record to be used should be clearly marked to guide the studio's sound technician. Chalk or light colored wax pencil may be used to mark the record, or the area of the record to be used may be marked with scotch or adhesive tape.

In the studio, your film is threaded into a sound projector and the narrator takes his position in the recording room for a series of preliminary runs of the film in order to accustom narrator and technicians with the script and music cues. As the script is rehearsed, the sound mixer at the controls monitors the narrator's voice to determine proper recording level. Several rehearsals are required in order to time the words properly to the picture, practice handling any tongue-twisting words that may be included in the narration, etc. During these rehearsals, the recording engineers also practice operating the turntable for music cues, check sound levels, and listen for unintelligible, slurred or mispronounced words.

The recorder is then threaded with raw sound recording film; the projector, with the reel of silent film; and both are started simultaneously and synchronized. Recording proceeds, and when finished, the complete sound track is on the film ready to be processed. Usually all recording and printing operations are confined to units of one reel or 400 feet of film, regardless of the total footage in the picture to be recorded. If a picture is 1200 feet in length, it is usually recorded and printed in three 400 foot sections, and the sections ultimately spliced together to form one continuous picture.

The final print combines the sound track with a duplicate of the original reel of pictures. Duplicating of the picture is done first then the sound track is printed in a second operation. Development of the film produces the final projection print ready for screening.

Often producer of the film desires to

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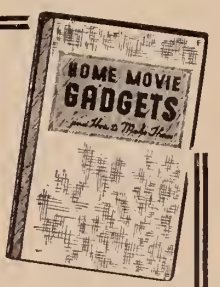
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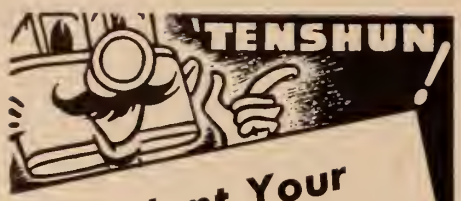
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make his own disc recording of narration, theme music, etc., to be transferred to the film track. This can be done successfully where the disc is cut on a recorder that turns accurately at 33-1/3 or 78 r.p.m. speed and where the projector, on which the film is run simultaneously with cutting of the disc, was held accurately to 24 f.p.s. speed. In making such recordings, it is advisable to set the tone level high to obtain a sharp response as there is a certain amount of loss encountered in the transfer of sound from a record to film sound track. It also must be understood that quality of the finished sound track, in instances of this kind, is dependent on quality of the disc recording.

Exact lip synchronization in post-recording should not be attempted nor expected. An interesting narration augmented by appropriate background music will give any silent film everything that can be desired in sound. As the interest now manifested in sound for amateur films continues to grow, the post recording of sound as outlined here is certain to be explored by more and more movie makers and accepted as the only trouble-proof method of supplying sound for their pictures.

Animation With Toys and Dolls . . .

• *Continued from Page 105*

tor the wide array of material available to him for his characters. After the characters are obtained and costumed and backgrounds and props built and decorated, the most important step before actually beginning filming is to determine the ratio of movement of the characters in order to produce the most natural action. It is a simple matter to guess, move the characters a step, expose one frame of film, and repeat the process; but this method usually produces jerky, unnatural motion. It isn't the technique of the true animator.

In filming the motion of a character taking a single step, several exposures are involved—each capturing the character with legs in various positions in the cycle of one complete step. If you will stop and observe a person walking down the street or across the room, it will be seen that both the legs and arms go through a definite cycle of simultaneous motion in the completion of each step. The steps are not made stiff legged, neither do the arms remain stiff against the person's sides. Instead, as one leg is raised, the opposite arm moves forward, and this action continues—the arms and legs moving simultaneously with a changing position of the torso—until the step forward is completed.

The chart at bottom of previous page illustrates this in six progressive steps of natural movement in executing a dance step. Close study of this chart will show how the arms and legs of an animation character should be moved in order to obtain graceful, natural movement.

Where any natural movement is to be filmed in animation, the action of some person executing the same movement should be studied and timed. In this way may be determined how many separate single frame exposures will be required to film the complete movement. Proper tempo of action may best be determined by executing the desired movement yourself and timing it with clock or watch. The action may then be filmed on the basis of 16 frames of film passing projector gate in the space of one second. Thus if the character, in walking moves one complete step in one second, the complete cycle of action must be filmed in 16 frames. This can be done by allowing two or more frames to each adjustment of the character in the cycle of movement, or moving the character's limbs to a lesser degree each time and filming the action one frame at a time. Obviously, the latter method will give smoother, more natural action on the screen.

The camera has already been mentioned as one of the important factors in filming successful animated action. That it is essential is, of course, obvious. But its ability to expose single frames with unvarying uniformity of exposure is most important. Perhaps you have seen some amateur attempts at filming animation by single frame photography in which there is a constant flicker and variation in exposure on the screen. This results where the camera is not designed for single frame exposure, or where single frame shutter action does not result in the same amount of exposure for each movement of the shutter.

Where a camera is used that provides single frame shutter action, the spring should be kept wound at the same tension throughout the picture. This can be insured by operating the camera with spring wound to the half-way point, then winding the camera, after the exposure of 50 or 100 frames, the approximate amount consumed in shooting this amount of film.

Single frame exposures also can be made by some cameras not equipped with a single frame release. By keeping

the motor spring fully wound and just tapping the release button lightly, one single frame may be exposed. This technique takes a little practice to perfect, but many amateurs have made successful animated movies by this method. Some have followed an opposite technique—that of winding the camera only one or two turns from the "completely unwound" point—and then tapping the exposure button lightly to effect the single revolution of the shutter. However, because of the low tension exerted by the loosely wound spring on the camera mechanism, such exposures usually are not consistent, resulting in the flicker and variations described above.

Lighting the miniature set for animation action poses no problem. The usual photofloods and reflectors may be employed, and artistic lighting effects may be gained through masking, diffusion, or use of small spot lights. The more light used, the smaller the lens stop that may be used, and consequently the greater the depth of focus that may be obtained—a point to be remembered. Where sets and characters are small and an auxiliary lens must be employed to photograph at closer range than allowed by the regular camera lens, depth of focus will be limited and the movement of characters toward and away from the lens will be restricted. For this reason, where possible, this type of animation should be filmed on a scale commensurate with the closest filming capacity of one's camera lens.

Injecting Action Into Movies . . .

• *Continued from Page 107*

cites a complete story. The eager, last minute rush of home-bound commuters to a surburban station tells another, as also does the surge of a holiday shopping crowd.

Action, like subject matter, must be consistent. It controls the tempo of our whole picture and has much to do with effective continuity. Let us assume we are on a visit to Mexico City. Attending the bullfights is on schedule and we wish to make a film of our experience here. We begin our picture with scenes of the leisurely arrival of spectators; the calm movement of ticket-holders through the turnstiles; and the orderly arrival of the dignitaries. All of these action scenes are of similar tempo.

But with entrance of the bull into the ring, action speeds up and the passiveness of spectators gives way to increasing animation. Our camera now records a faster tempo. Shots of spectators will show them cheering madly. Individual studies will show some in the throes of intense excitement. A casual shot at this point of a spectator calmly reading his programm would obviously be out of place. The tempo of such a shot would be "out of step" with the rest of the sequence.

There is dramatic value in rate as well as significance of action. A solemn ceremony is slow in movement. A gay event is vibrant with speed. A milling mob portrays potential fury. A cheering football crowd is gay and lighthearted, or sullen and silent—indicating whether their team won or lost.

It is up to the man with a camera to recognize interesting action, then shoot it before it gets away from him. He must develop a knack of looking for action to film rather than pretty but static subjects, although the latter are not to be overlooked when a suggestion of action may be combined in the composition. The movie maker approaches the top rungs in the ladder of his art when he discovers the knack of combining action with purely static subjects. The Grand Canyon, the statuesque cacti of the desert, the colorful canyons of Yosemite all are picturesque subjects for the camera; but unless we bring some movement into such scenes, we fail to produce an actual moving picture. A rider guiding his horse to the edge of the canyon, a group of riders moving through a mountain scene, a deer grazing in a meadow foreground backdropped by Yosemite falls—these are the elements the true movie making artist injects into his scenic movies to give them life.

NEXT MONTH

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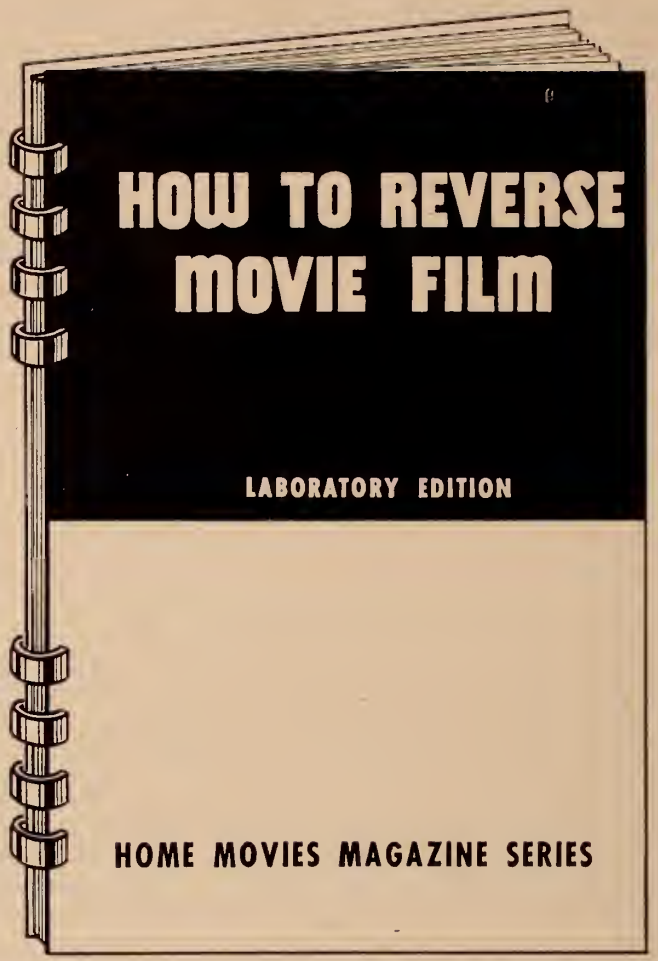
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The Reader Speaks

• Continued from Page 90

charter membership of five members to a modest number of about forty members—all avid movie making enthusiasts. During the intervening time the club has moved from place to place as the demands for more space and better facilities made themselves apparent. At a recent executive meeting it was decided that, if the club were willing, a fund would be created for the purchase of a lot and materials to build a new permanent club quarters—owned by the club itself. The idea went over with a bang; already over $70.00 has been raised towards the realization of our goal in a little over three weeks since the idea's inception. Thinking that maybe other clubs might be interested in how we are raising our fund and also might like to use the same or a modified method, we mention it here.

Previously, the club has been called on from time to time to furnish programs of club films to churches and other similar organizations. These films have been furnished free of charge; the member taking his own equipment and films and putting on the show at his own expense. Other than some publicity and good will, nothing more was gained by the club or the members. As time went by, these requests became more numerous and the expense of putting on the shows became greater—particularly where films had to be duplicated and projection bulbs renewed. Consequently, the policy was adopted whereby a charge would be made to these various organiaztions to cover the expenses of transportation and the use of film and projector—to which a percentage would be added to go into the "Building Fund"— the member furnishing his time free. The results were as expected. Some of the organizations who had been getting shows "for free" before, squawked about the charges and refused to pay them, even after they were informed as to why they were made. The result was that these organizations received no more shows; others, however, appreciated our efforts and gladly paid the small fee asked.

In addition, showings on a semi-commercial nature were undertaken. War films, and commercial circuit films were shown, the payment for which was made by the commercial houses sponsoring the films, and the proceeds going into the "Building Fund." This idea went over big with the members and it

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now looks as if the club will realize its goal in a reasonable length of time.

At the January 18th meeting at our temporary quarters, two outstanding 16mm. films were shown: The first was the newly released government film, *War Department Report*. This 16mm. sound film runs for forty-five minutes and is really one that every one should see. As a result of our showing several of our members have since asked that showings be made to their fellow war workers in war industries where they work.

The second film shown was the new sound version of the Syracuse Movie Maker-produced *Bill Goes To Camp Woodland*. This film, which runs for thirty-five minutes, is on 16mm. Kodachrome, employs stroboscopically synchronized sound-on-disc and was produced by our club for the Onondaga Council of Boy Scouts last winter and summer. A singular honor was bestowed upon the club when the Coordinator of Inter-American Affairs asked that we send the film to them with the possibility of having it prepared for release and distribution through official U. S. government channels to the other Americans. How they ever got wind of the film is more than we know because it has only been shown locally and the sound was only added to it last week. Needless to say, as soon as present bookings expire, it will be shipped to them. In the meantime, another film *Spike Becomes a Scout*, a 16mm. Kodachrome, sound-on-disc, production has already been sent to them at their request for the same purpose.

News films of a fire which occurred just twenty-four hours prior to our Jan. 18th meeting and were processed overnight by one of our members were also shown. In addition, several excellent Christmas films taken by our members were screened.—*Lisle Conway, Corr. Sec'y., Syracuse Movie Makers, Syracuse, N. Y.*

Annual Contest

Sirs: Is it too early to inquire if HOME MOVIES will conduct its annual amateur movie contest this year?—*Raymond McNulty, Chicago, Ill.*

• *There is no decision on this as yet. If the number of amateur films submitted for review to* HOME MOVIES *continues as great as in recent months, it is likely that there will be a 1944 contest. However, final word on this will be announced later.*—ED.



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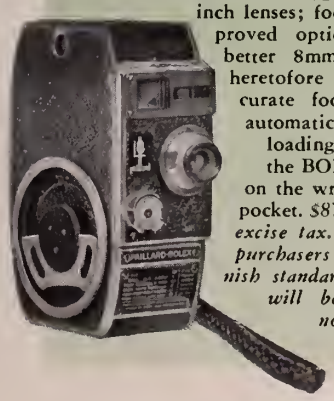
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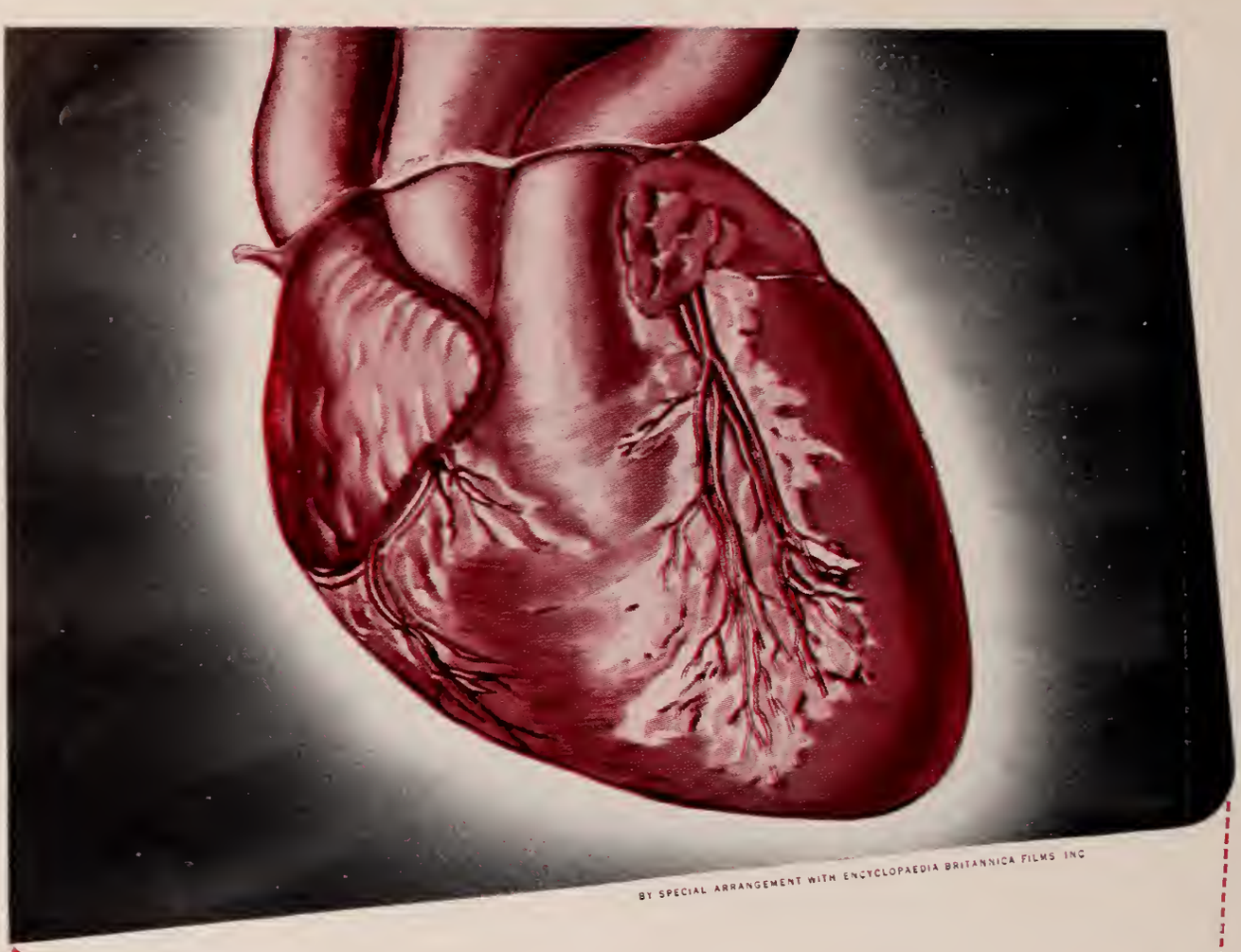
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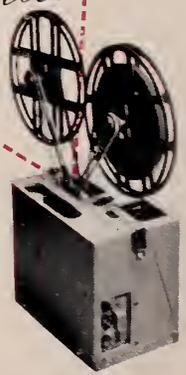
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The Reader SPEAKS

Brittle Film

Gentlemen: Several times I have read in this column the complaints of 8mm. filmers that their films, when projected, go in and out of focus. Recently, one filmer thus plagued, brought his projector and films to me and asked me to diagnose the trouble. Some of the films projected normally while others went in and out of focus frequently. Some were bad, others fair. The filmer blamed his projector.

While projecting the films that went in and out of focus, I noted that the pressure plate on the film gate fluctuated as the films passed through; also, that each time the gate thus moved, the picture went out of focus on the screen. I carefully measured the thickness of these films with a micrometer but found them to be uniform. But I also discovered that those films which had been recently processed or which had been carefully stored in cans did not vary in focus on the screen.

Further investigation showed that the films giving trouble were more brittle and less pliable than the others. These were humidified and, presto! the trouble vanished. This, I think, proves the wisdom of storing all films in metal containers at all times. Also, when purchasing library prints, it is advisable to transfer to cans those packed only in cardboard boxes. These, unless carefully stored, are liable to dry out and become brittle, leading to troublesome projection. — *Arthur M. Sharp, Centredale, Rhode Island.*

Soundies

Sirs: Ever since I began making movies, I have had the desire to add sound to my pictures. Last Christmas, I received a record album of Piano Interludes which I had intended to use as background music for some of my films. Then the idea occurred to me: "Why not make a musical short like some of those seen in theatres? Picture my daughter playing the piano and have a record supply the music?"

The first thing that was necessary was to check the playing time of the record selected—two and a half minutes. Then I set up my projector and found that in two and a half minutes about twenty-five feet of film runs through—one side of a roll of 8mm. film. I then proceeded to film the opening title. Then I filmed my daughter at the piano from long shots to closeups using a variety of camera angles to break up any monotony in the repetitive action.

When her fingers are seen on the keys, on cannot tell that she is not playing the very notes being heard from the record played simultaneously. Even when the picture does not run at the same speed every time, one cannot tell the difference because, unlike with lip movement, the piano playing action is more or less uniform.—*Fred A. Hager, Akron, Ohio.*

10.5mm. Film

Sirs: Manufacturers may frown upon any suggestion of a new film size, but a little thought on this subject will show that a new size is almost mandatory if continued development is to go on and talkies are to be in homes of amateur cine filmers. As the frame size of present 8mm. film is as small as is practical and still reproduce satisfactory images on the screen, it is not desirable to cut down on this in order to add a sound track.

I suggest a new 10.5mm. size film. This would be the present 8mm. film with 2.5mm. added to the side for the sound track to be recorded upon or for additional perforations as with 16mm. film. Amateurs who would want this new size film, along with the equipment that would be available, would have all the advantages of 16mm. film but at the lower cost of 8mm. The film having perforations on both sides, would make for stronger film than present 8mm. and the amateur would be able to turn end for end in projection as is sometimes done with 16mm. film.

It would be unnecessary to scrap present double 8mm. equipment. It could be converted by the manufacturer to the new film size at not too great a cost, or the owner of this equipment could continue use of it. I do not advocate the total discontinuance of 8mm. film. The amateur that wanted to convert his present equipment would find that the gearing would remain the same, the sprocket holes the same size and the same distance apart, and that the only changes necessary would be in the width of the film gate and sprockets. As the frame size would still be the same, the image on the screen would not be changed in any way.

These ideas are presented here for the approval of cine fans. Some of them may not all be acceptable, but I believe on the whole they are a step in the right direction. Right now is the time to

• *Continued on Page 168*



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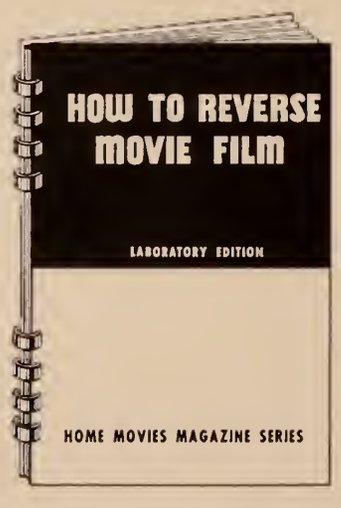
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REVIEWS... of Amateur films

By J. H. SCHOEN

MR. BUG PLAYS CUPID is a delightful little comedy filmed by a couple as a family record. It demonstrates how much more appealing are personal movies filmed in continuity rather than at random. Picture, which runs 125 feet in 16mm. Kodachrome was filmed by Martin Sternberg, Brooklyn, N. Y., with strangers and friends taking an occasional turn at the camera when Sternberg appears with his wife in some scenes.



The picture begins with a man, net in hand, chasing butterflies in the park. He captures a rare specimen, only to loose it when a friend unexpectedly appears and slaps his back in greeting. The butterfly is released and flies away. It comes to rest on a ribbon in the hair of a young lady seated on a park bench reading a book.

The man, continuing his search for butterflies, passes the girl and spies the object of his quest reposing in her hair. He steals close to the girl and tries to pick up the butterfly without disturbing her. She thinks he's a flirt, gets up and moves to another bench. The man cautiously follows her, net in hand. He sits down to talk with her and unobtrusively puts his arm about her, then tries to grasp the butterfly. The girl becomes friendly, then is attracted to the man whom she now believes has amorous intentions. Closing her eyes, she puckers up her lips for a kiss. The man seizes this opportunity to grasp the butterfly, gets up and walks away. Suddenly, he looks back at the girl, sees her lips still puckered awaiting a kiss, and returns to kiss the girl. They embrace fondly and the picture ends.

Here is a well conceived story, well enacted and staged, and notable for good use of pantomime that made spoken titles unnecessary. Photography is good in every respect, with some unusual treatment in camera angles setting the photography, as a whole, above the average. Excellent editing and good titling added credits to net this picture a 3-Star rating.

GLACIER NATIONAL PARK, a 200 foot 8mm. Kodachrome subject filmed by Dick Devore of Scottsbluff, Nebraska, is marred by unsteady camera, too much panning, and oversoft focus obviously due to an ill-adjusted lens. The picture opens with a good effort made to establish continuity. Opening scene is a closeup of a book shelf. Hands reach in and take a book. A closeup of one page reveals a color shot of Glacier National Park. Cutting to the man with book in hand, the camera shows the man speaking and a title states: "What a spot for our vacation." This shot dissolves into actual scene of same location—all good treatment up to this point.

Thereafter, we see various shots of the park with brief titles inadequately describing same. Execution of titles is well done but the composition is poor. Several titles appear telling exactly what is to be seen in the scene that follows.

For instance, one title states: "Cub Bears." But the bears are clearly seen in the shot that follows and need no title to describe them. And again, a title: "Real Snow." This is irrelevant because snow is quite obvious in the scenes that follow. There was another error: A title states, "Starting Over Logan Pass." But the scenes that follow show nothing of Logan Pass, indicate no movement of the travelers, but instead show waterfalls and rapids.

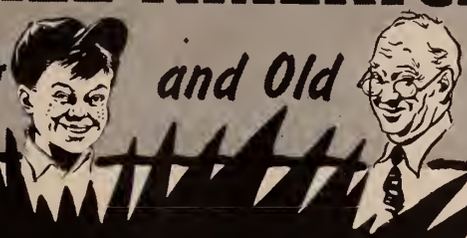


It is hoped that filmer Devore will bear with us in thus exposing his titling faults here; but they are the same titling errors made by quite a number of inexperienced movie makers. By citing these mistakes, therefore, we again point out that subtitles, if they are to be descriptive titles, should actually describe things of interest in connection with scenes to follow, and not merely label subjects which are quite obvious to the observer. Instead of "Cub Bears," for example, far better to make the title

• *Continued on Page 166*

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Lens Conversion

Q: I have a 1½" f/3.5 telephoto lens that I wish to use as a 1" telephoto by using an adapter. By changing the focal length to 1" I know that speed of the lens will also change. Following is my calculation of the new f/ values:

1½" lens f/	Lens Diam. in.	1" lens f/
3.5	.428	2.34
4.0	.375	2.67
5.6	.268	3.73
8.0	.188	5.33
11.0	.1363	7.24
16.0	.094	10.6
32.0	.0213	46.8

The new f/ stops are odd, I admit, but with equipment so hard to obtain, this would give me the equivalent of an extra lens at very little expense.

Can you explain how the circle of confusion is obtained? What does it mean? Can I re-calibrate the present "distance" markings on my lens to provide a scale for the 1" lens?—Frank J. Fail, Jr., Riverside, Ill.

A: There seems to be no particular reason why you should not use your present 1½" telephoto lens as a 1" lens, with an adapter. Your calculation of the f/ values is correct (with the exception of f/32, which becomes f/21.3, not f/46.8) but your method is more complicated than necessary. Since the f/ value is simply the focal length divided by the apparent aperture, it changes with the focal length; if the focal length is double, the f/ value becomes doubled, etc. In this case, the new focal length will be 2/3 of the old value, so all of the f/ numbers will be 2/3 of their present value. If you will try this, you will see that you get the same values.

However, we would suggest a simpler approach than using new f/ numbers. If you use numbers like f/2.7, f/3.7 and the like, you won't find these figures on your exposure meter, in an exposure table, or anywhere else. The adapter will increase your speed the square of 1½, or 2¼ times. Since any such calculations are only approximate, it will be entirely adequate to call this a two-times increase. The simplest way to allow for this is to double your film speed. If you are using a film of Weston Speed 12, call it Weston Speed 24 and use the old aperture numbers.

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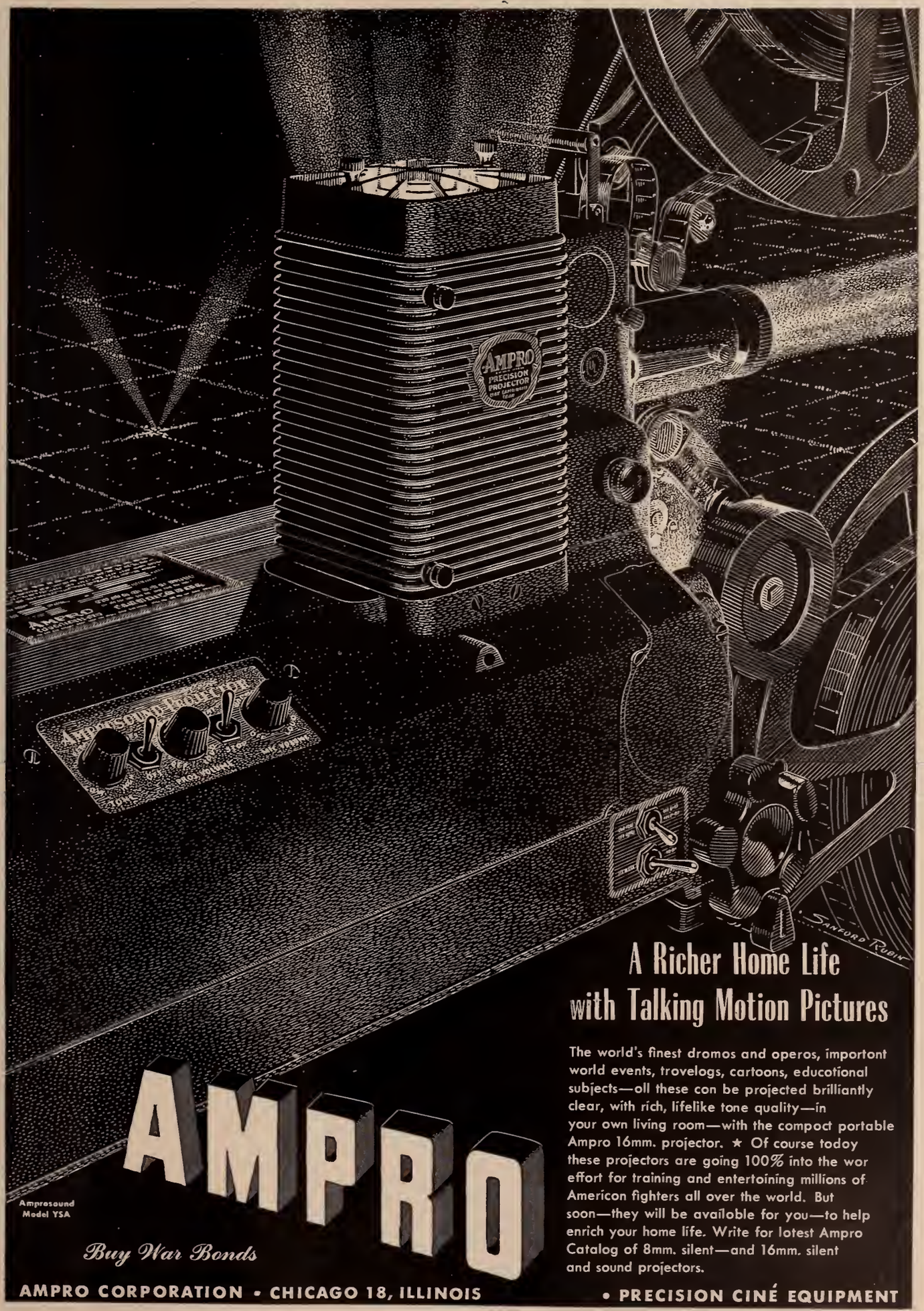
One thing not commonly understood by the layman is that a 1" lens is not always exactly that. In the manufacture of lens elements, no two are ground exactly alike, because the grinding forms are constantly being worn down in the process of grinding. The elements, therefore, are measured and sorted after grinding. Those measuring between 7/8" and 1" focal length are classified as 1"; those between 1⅛" and 1⅜" are classified as 1¼", and so on. The secondary elements joined with these are correspondingly plus or minus in measurements so that, in the final composition of lens elements, the full 1" focal length, for example, is achieved.

In view of this, it is easy to see why paper calculations for converting lenses can only be approximate. To obtain exact figures, it would be necessary to place your lens on an optical bench and measure its true focal length and then do the same with the adapter. However, critical exactness of this sort is entirely unnecessary outside the scientific laboratory, and certainly is not necessary to successful cine photography.

As to calculating the new calibrations for your converted 1½" lens, it is almost impossible to recalibrate the distance markings on your lens by mathimatical paper work. You would have to know the exact focal length of lens and adapter, the focal center of the lens, etc., and you would require measuring devices accurate to a ten-thousandth of an inch. If your camera provides a means for focusing on film, write the editor and information will be sent telling how to set up an aerial focus system. Where camera does not provide focusing on film, it is suggested that you set up a row of stakes in the ground at distances from the camera of 5, 6, 7, and 8 feet, etc. On each stake, place a large number, or tack a playing card. Set the camera lens at some arbitrary point, such as the old infinity mark, and shoot a few frames. Develop the film and project or inspect it to determine which stake is in sharpest focus.

If the 8 foot stake, for example, is in

• *Continued on Page 168*



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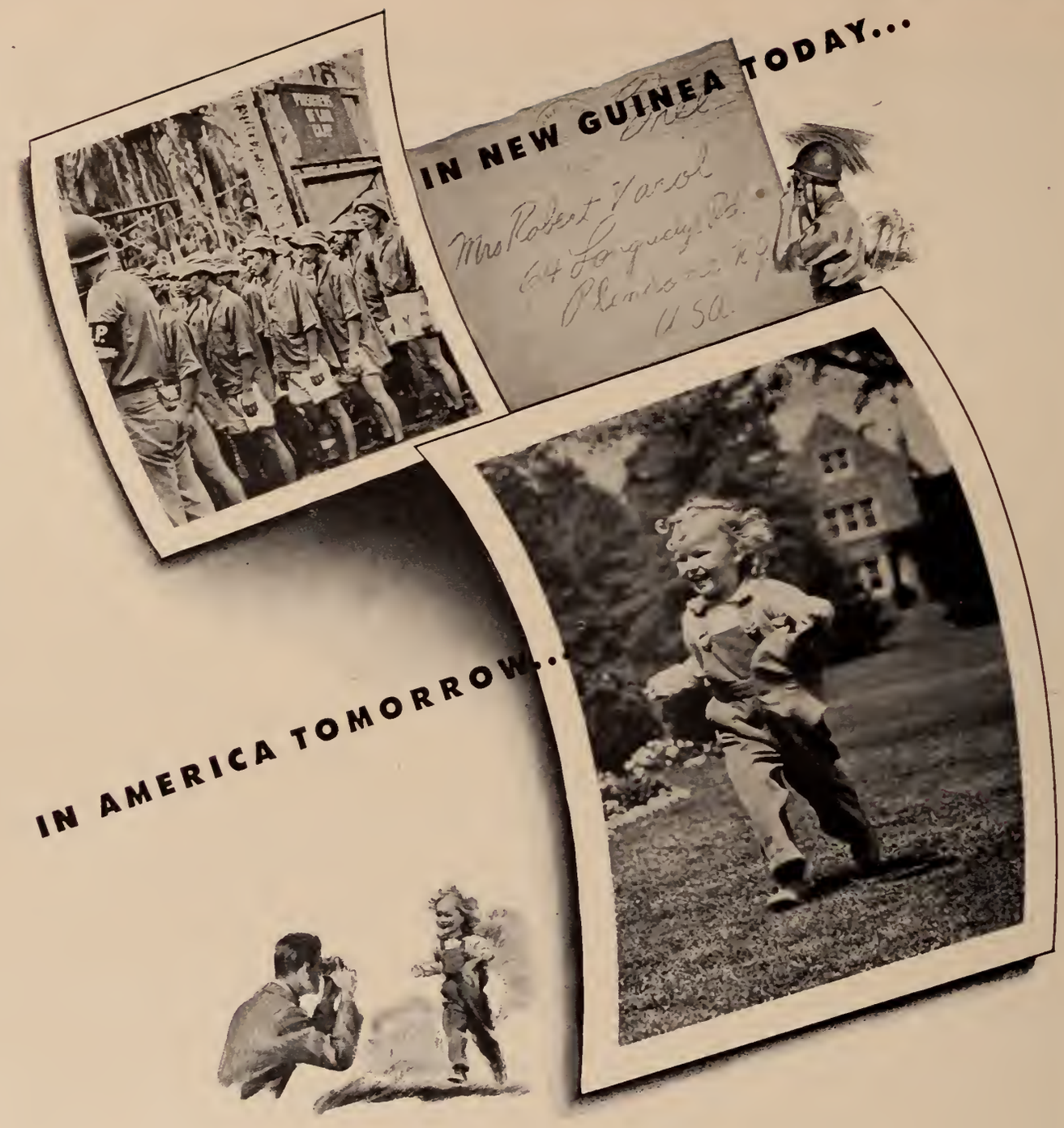
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HOME MOVIES
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• A keener appreciation for our films is assured where comedy situations and running gags are cleverly interpolated to produce surprise moments of humor.

ACCENTING YOUR MOVIES WITH HUMOR

Comedy Situations Intensify Interest In Pictures of Any Topic

By A. ELLIOT SMALLEY

An old time director of comedies once remarked: "A gag or situation is only as funny as the reaction to it." These are words of wisdom well worth considering by the movie amateur who would inject comedy gags or situations in his films. And every picture, even the most serious, should have its moments of humor. Comedy is universally understood. It enlivens even the dullest of subjects. And it goes a long way toward gaining audience sympathy and interest in a picture regardless of the topic. For this reason, there is rarely a picture shown on theatre screens that does not have comedy relief spotted at intervals throughout or a running gag interwoven in the action.

Basically, comedy springs from three main elements affecting human emotions: distress, incongruity, and inferiority. A pie in the face, a skid on a banana peel, a hot foot, or a man walking into a closed door are the slapstick equivalents of the element catalogued as distress. This is the element used to make us laugh when, for example, we see Lou Costello rooted to the spot—unable to move or run— when unexpectedly confronted by a gorilla or a bear. His fright or mental distress is so great that it has affected his physical ability to move, to flee from danger.

Any device therefore, which will cause our actor physical or mental distress will produce laughs. Why we laugh at the distress of others is difficult to explain, and while it may seem to some a cruel and atavistic impulse, still, since it is part and parcel of everyone's makeup, we, as creators of comedy are at liberty to make use of it. There is one restraining qualification to the use of distress as a comedy element, however. Should a distressful situation develop into serious hurt for the person involved, sympathy would be aroused instead of laughter. It is only the harmless aspect of this element that elicits laughter.

Mr. Milquetoast; the doleful clown at the circus; the little fellow who cows in terror before the stern gaze of a muscle-bound superior; all compel our laughter because they represent a condition of life often inferior to our own. For this reason most successful comedians of stage, screen and radio let themselves be 'pushed around' either in word or action. Their inability to cope with another person or a situation and their attempt to solve problems in an odd or ridiculous way, mark them as definitely inferior and as such, a target for our amusement.

This tendency to laugh at things inferior is applicable to possessions also. Do you ever fail to smile when you see a man driving a 1920 Ford? And remember Jack Benny's Maxwell? That routine was good for a lot of laughs due not only to the inferiority of the vehicle itself, but because it projected Jack Benny into situations that were distressing as well.

The dictionary defines incongruity—the third in our trinity of elements—as "the unsuitableness of one thing to another." This suggests the spectacle of a giant and a midget keeping company; the sight of a small dog secured by a rope large enough to tie a ship to a dock; or a man on a mule trying to keep up with fast horses. And so on ad infinitum.

We have touched sketchily upon the basic elements for creating comedy, but before we can use them to the best advantage there are other factors that must be taken into consideration. In the order of their importance these factors are: build-up, and reaction.

Build-up simply means that the audience should, in some manner, be forewarned—put in a state of expectancy for a gag or comedy routine to follow. For example, merely to show someone walking down the street and skidding on a banana peel is to risk losing the comedy in this situation entirely. It is too quick—too unexpected. The audience is not prepared for such a development and may even miss the reason for the spill. Now, however, if a grouchy neighbor is pictured pursuing little

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● A chance assignment with an aircraft factory in India gave Douglas Erdman, now a senior flight inspector at Lockheed's Burbank plant, opportunity to travel over 60,000 miles and shoot over 2000 feet of 8mm. movies of interesting lands and people.

BEGINNER'S LUCK

A Globe-circling Adventure In Which A Beginning Movie Maker Shot Over 2000 Feet of 8mm. Film, Some Costing $25.00 A Roll

BY FREDERIC FOSTER

IMAGINE a man, who bought his first movie camera only last spring, setting out on a trip that was to take him around the world, during which time he shot more than 2000 feet of 8mm. film, and was arrested in Arabia, attacked by a native in Africa, and barely escaped with his life in a train wreck in India—all because of making movies. Sounds like a thrilling experience—and it was.

Douglas Erdman undoubtedly holds the world's record for having shot more 8mm. film in 1943 than any other single individual—and in a year when film, for most movie makers, was almost impossible to buy, beg, or borrow. His remarkable films surpass many professional travelogues for sheer interest and entertainment, probably because they are among the most recent movies to come out of remote places in a world at war —Brazil, Africa, Arabia, India, and Tibet—places where most of the natives are unconcerned with, some even unaware of, the war now in progress.

But it was because of the war that Douglas Erdman was able to make his movies. A skilled aircraft technician, Erdman, early in 1943, was ordered to India to supervise construction and testing of bombers for the Hindustan Aircraft Company. Never before had opportunity for vast travel presented itself, and being a rabid still camera fan, Erdman at once visualized the possibilities of making movies of his trip. Although he had never before used a cine camera, he purchased an 8mm. Filmo from a dealer in New York, made some remarkably good shots in the dusky twilight on the eve of his departure, and when next he used his camera he was in Miami, Florida, having completed the first leg of his trip to India.

The film situation was yet a minor problem to Erdman who was to receive a still greater surprise when, upon presenting his luggage for inspection prior to takeoff of his plane for South America, he was told unexposed film could not be taken out of the country. The three rolls previously purchased and still unused, he gave to a hotel bellboy who, earlier in the day, had coached Erdman in the use of his camera.

Next stop was Brazil. Here Erdman was fortunate to find a kindred cine enthusiast who sold him a spool of panchromatic film. While waiting for the plane that was to whisk him across the Atlantic, Erdman explored the native quarters of Belem and Natal, recording what he saw with his camera. Erdman is quietly inquisitive by nature, wants to know what makes things "tick," which probably explains his mechanical bent and the line of work to which he naturally gravitated. This trait was borne out still further by his penchant

● This photo of native dancers was made by Erdman in Nepal, a mountainous province straddling the Himalayan mountains between India and Tibet.



for getting out among the natives to picture their way of life instead of following the routes laid down by travel handbooks.

When his plane landed in Africa, it was in Accra, on the gold coast—a town, according to Erdman, unparalleled for filth.

"Approaching it," said Erdman, "We could smell it seven miles away!"

It was here that Erdman experienced his first and most interesting difficulty in obtaining movie film. Having made the usual inquiries around the town, he was told there was no film to be had. Now, it is the custom for Americans and other travelers visiting Accra to engage a guide and interpreter, and the one chosen by Erdman was to prove a life saver in more ways than one. For one thing, this guide was up to date on the local film situation and assured Erdman that a certain native in Accra had 8mm. film to sell—at a price, of course. Erdman, accompanied by the guide, called upon the native who pretended not to understand the word "film" much less to possess any of it.

Reassured by his guide that the crafty native had film, Erdman dickered with him off and on over a period of seven hours before the film was produced. Finally, six rolls of 8mm. film of assorted types and dubious vintage were brought out with which the native reluctantly parted for the unheard of price of $25.00 a roll! Some of the film was Kodachrome, some panchromatic, and two rolls were outdated more than a year. One roll was of German origin, 2 British, and 3 were from Rochester. The African had acquired most of the film in "trades" with service men and other visitors for native goods and souvenirs.

After this experience, Erdman had a healthy respect for film, shooting it judiciously but not miserly, and guarding his supply with the same care given the trinkets and souvenirs purchased along the way.

The movies he made in Accra picture an interesting cross-section of native life in this distant African outpost. Here was to occur Erdman's first hair-raising experience. One day, one of those rare picture making opportunities presented itself—a native funeral procession. Erdman, together with his guide, had rented bicycles in Accra, and had journeyed out to a neighboring village in search of picture material.

As they entered the village, natives, bearing an ornate coffin that probably bore an American trademark, were just emerging from a church. They carried the coffin on their shoulders and as they marched toward the cemetery, a procession of mourners followed, chanting the funeral dirge. Here was an incident for the movie camera, and Erd-

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• On this page are frame enlargements from Douglas Erdman's first movie making adventure. Above he is pictured with a native policeman of Accra, Africa, whose friendship enabled Erdman to secure some unusual movies.

• This is the African (center) who, upon discovering Erdman filming a native funeral procession, attacked him with a knife. Erdman's alert guide tossed his bicycle at the native, beat and disarmed him.





• Natives of Accra, even those fully dressed, are reluctant to have their pictures taken; and shots like this were made from a distance with aid of a telephoto lens. The girl is a helper in a native market place.

• In India, Erdman encountered sights, smells and sounds beggering description. Here he watches intently while a magician performs one of his incredible tricks. A friend of Erdman's filmed the shot.





• Monkeys are as common in India as birds in America. Here Erdman romps with an especially playful specimen while his native guide makes the shot from a distance with aid of a telephoto lens.

• This striking likeness of radio comedian Jerry Colona, is a statue warding off evil spirits at entrance of one of the Maharaja's palaces in Mysore, India. The figure is exquisitely decorated and jeweled.





• Snake charmers are a familiar sight in India. Here Erdman studies the native's technique, then bargains for the quaint musical instrument whose shrill notes hypnotize the snakes, usually cobras.

• The grotesque masks, colorful headdress and bizzare costumes of the Tiger Dancers of southern India are exquisitely revealed in Erdman's Kodachrome movies. Good use of a tele-lens secured this fine detail shot.



• This scene from a professional motion picture illustrates how well depth and three dimensionality can be achieved by wise placement of lights. Note prominent backlighting and absence of brilliant lighting from front. A diagram of the lighting setup for this scene would show three 1000 watt lights set high at the rear, two 500 watt Key spotlights and two broads or floodlights with diffusers facing the players and a small spotlight focused on eyes of each player.

LIGHTING THE INTERIOR SET

How Professional Lighting Techniques Can Be Applied To Cine Photography

By HOWARD SOUTHER
Author: "Lights And The Electrician"

DEPTH and perspective, modeling of principal subjects in a scene — in short, those elements which constitute a closer approach to professional results, are the goals sought in indoor cine photography by the serious movie amateur. That the exacting amateur is no longer satisfied with just any kind of lighting in his interior shots is evidenced by the growing number of queries on the subject received from readers in recent months. Filmers planning the production of a photoplay, an educational film or a documentary — these are the discerning movie makers who would attempt the lighting effects of the professional.

It may be assumed that these aspiring filmers have access to more versatile lighting equipment than a few photofloods and "scoop" reflectors and that this discussion may, therefore, proceed in the parlance of the professional. Photographic lighting is essentially the same for either professional or amateur motion pictures. It is only because the amateur has been limited in lighting equipment that his experience and technique have suffered.

To properly light an interior set, such as encountered by the amateur, there will be required the usual photofloods in reflectors, mounted on tripods or standards. Available for these should be diffusers—panels of silk or similar material properly mounted to permit placing them in front of the floodlights. Also required will be spotlights and some type of overhead units that may be elevated to ceiling height. The number of each of these units necessary will depend upon the size of the sets to be filmed.

The psychology of natural light interception by commonplace objects indicates it should come from above. The earth is lighted by the sun and the moon; a room by a ceiling fixture; a street by arc or incandescent lamps on high standards. Consequently, modern practice in studio lighting tends to achieve a similar naturalness in set lighting as illustrated above. Key lights are being placed higher and higher. Actors no longer are subject to the blinding discomfort of floodlights placed

• Compare the glaring flat lighting of this typical amateur set to the soft, but distinctive lighting of the studio set pictured above. Setting the action forward away from the walls and placing some of the lights around and above the players would have achieved a more professional result.



directly in their range of vision. However, the eventual discontinuance of all floor lighting equipment in studios is very remote; for that little halation on the pupil of the actor's eye, produced by a "key" light set not too high, is too vital a cinematic effect thus to be lost. Moreover, some floor lights will always have to be used in lighting sets in order to highlight curved surfaces with catchlights. These give, to the monoptical eye of the camera, the effect of binocular vision.

The foundation for lighting the studio set generally is the intensity of the "key" light playing on face of the principal actor. It is this lighting that determines the printing density of the negative. The remainder of the set, therefore, must be lit to balance the "key" light.

There are three general methods of applying light to a photographic subject: flat or general lighting, streak or modeling lighting, and spot or effect lighting. Flat lighting is exactly what the term implies—an even, flat distribution of light applied in the intensity required with a minimum of under- or over-emphasized areas visible from camera position.

Streak lighting is the most common of all types of set lighting. It consists of lighting the subject or set with lights from an angle and in such a manner as to appear to be originating from a common source. It is with this type of lighting that three-dimensionality is achieved —the goal of all good cinematographers.

Spot or effect lighting is commonly used in effecting such illusions as light emanating from a wall fixture and falling upon an object. It consists of lighting an object head-on with the circle of light from a spotlight. The light, however, must be very soft and the edges diffused considerably. Its use, other than for such purposes, is rather limited except in lighting a closeup of a player.

Anything, to be well-built, must have a solid foundation—a fact applying equally well to set lighting. In lighting the set, the background usually receives first consideration, which begins with a review of the action that is to take place on the set. Is the action to be intense and fast, or of slow and even tempo? Is the story a comedy or drama? Proper lighting of the scene will set the mood and complement the action. Comedy action demands brilliant, high key lighting, whereas a dramatic scene requires a subdued, low-key lighting. The reason is two-fold: In the fast action, accurate lighting is very difficult. The entire scene must be flooded with light in order that the actors will not at any time "go black," as they might do by quickly moving out of range of a spotlight into a less intensely lighted area of the set. On the other hand, where action is slow, a more accurate method of lighting may be employed. More depth may be achieved by careful focusing of the camera. The actors move slowly, if at all, and the lights set upon them may be very closely adjusted and properly diffused for maximum effect.

The walls of the set are first "streaked" at an angle from above. This is done by starting at one point and working completely around the set. At the same time, the important objects in the room are singled out and given individual lighting, generally slightly from the rear in order that edge of the object farthest from the camera is "limned" or outlined with light. This procedure insures a degree of three-dimensionality, in that objects in the room are set out sharply from the background. Other large or important objects may be given additional lights from the opposite direction to achieve cross-lighting. Backlights are used on objects and players whenever possible.

For the amateur movie maker, lighting a set even on a smaller scale at once poses the problem of lighting equipment. To streak the walls of his set from above will require floodlights on high standards, adjustable to the ceiling; the cross-lighting and back lighting will require use of spotlights, or floodlights fitted with "snoots" that gather and condense the light into a narrow beam.

The upper areas of walls should be lit less brilliantly than lower areas, as illustrated below, in order that composition of the scene as a whole will not appear top-heavy. Large, flat surfaces or walls should be streaked with masses of light and semi-darkness to overcome any appearance of flatness. Very dark areas of the set should be flooded gently with light in order not to draw undue attention to them by virtue of the contrast.

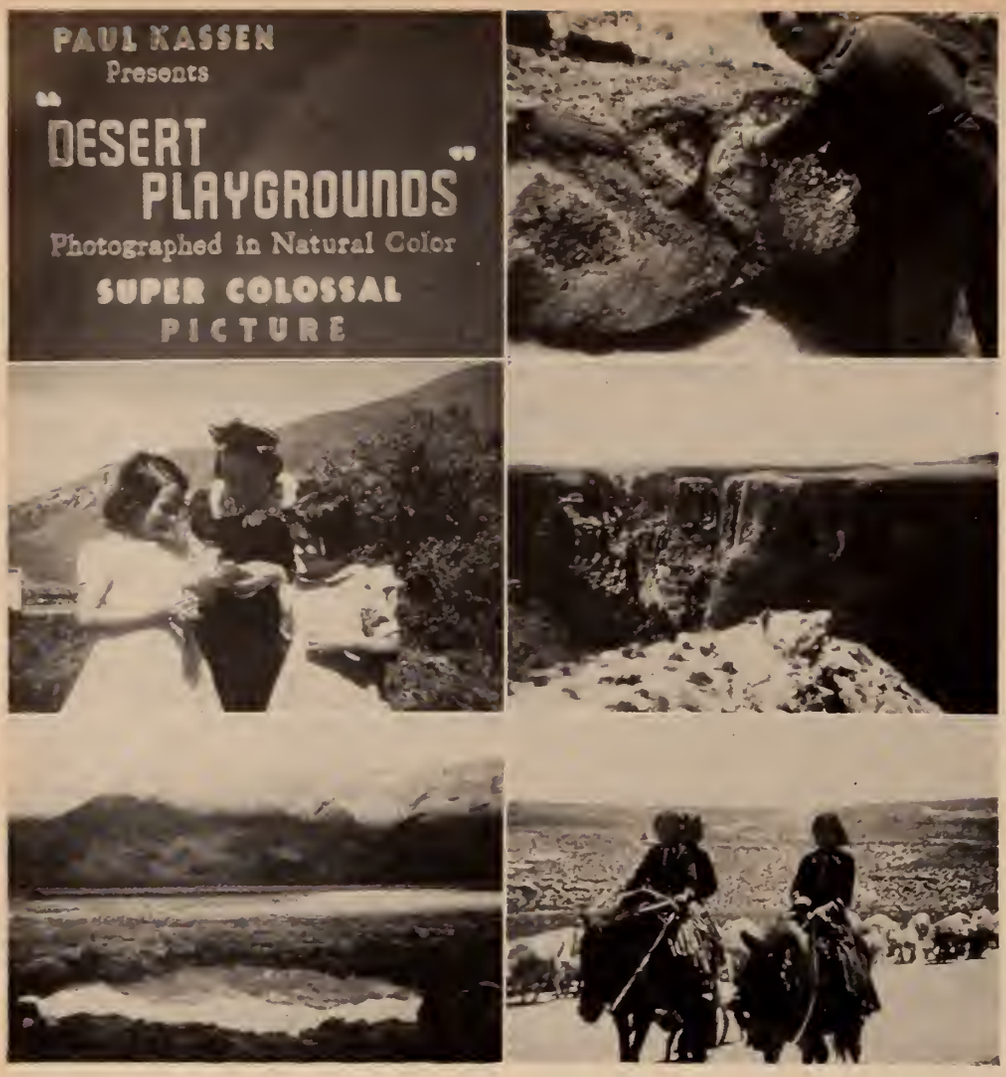
There are two general schools of background lighting. One school advocates the use of hard, brilliant lights for the background. This is premised on the contention that such lighting provides a more apparent depth of field in the photographed scenes. However, if the laboratory work on the negative is not conducted in the most careful manner, the resulting prints from a negative made with this type of lighting are likely to appear grainy and highly contrasty. This condition is brought about by the fact the laboratory does not have sufficient latitude in the developing process to take care of the increased exposure. With faster films and increased lens speeds, stopping down the camera is becoming more and more mandatory. More depth in the photographed scene is the automatic result. Paramount studio is an exponent of this type of lighting.

M-G-M, as a rule, favors soft background lighting. The camera stop is opened and a "flatter" background results. Artistically, perhaps, the soft, uncontrasted background presents an effect not unpleasing to the eye. From the standpoint of production, this method has the advantage of requiring fewer and cheaper lights. Modern prac-

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• The upper areas of walls should be lit less brilliantly than lower areas in order that composition of the scene as a whole will not appear top-heavy. One partly shielded 1000 watt spot, one broadside or flood light with three silk diffusers, plus a photoflood in the table lamp in foreground furnishes major illumination for this set. Backlighting is supplied by two small spotlights set high over window.



• Frame enlargements from "Desert Playgrounds," 16mm. Kodachrome picture filmed by Paul Kassen which is remarkable for its fidelity of color.

MOVIE *of the* MONTH

By J. H. SCHOEN

MANY serious amateurs have dedicated their movie making hours to achieving the goal of true color rendition in their Kodachrome pictures. Failing, many have blamed errors in exposure, processing, age of film, atmospheric conditions, or the camera lens.

That Kodachrome film is capable of rendering color scenes of highest fidelity is borne out in an interesting 16mm. picture, "Desert Playgrounds," filmed by Paul Kassen of Los Angeles, a film which has been awarded HOME MOVIES' certificate for the Movie of the Month.

While the remarkable color in this film is not its only virtue, it is the fidelity of color that interests most of those privileged to see it, chiefly because the subject covers scenes in which color is normaly delicate and devoid of contrasts. "Desert Playgrounds" is a scenic documentary of three areas in the southwest renowned for colorful natural formations—Death Valley in California, the Painted Desert in Arizona, and Petrified Forest National Monument.

This picture started, as do many, on a vacation trip. Eventually, after the rolls of scenes laid dormant for sometime, Paul Kassen, no longer able to obtain film for his camera, sought other methods for keeping busy with his hobby. Re-screening and editing of his desert scenes followed, then a period of research was undertaken to obtain material for descriptive titles. The titles were made, and a new and interesting document came into being.

There are those who will argue that too many titles, or titles with lengthy text "slow down" interest in a picture. But here again, "Desert Playgrounds" proves the exception with 13 five- and six-line titles throughout its 400 foot length. Authentic with fact and made compelling by serious thought, the titles bind the assortment of scenes together to form an interesting and informative motion picture.

The opening sequence introduces Petrified Forest National Monument in Arizona and shows fossilized trees and interesting cross-sections of petrified wood. Informative titles borne of considerable research explain this vast natural phenomena.

Next is introduced the Painted Desert of northern Arizona in scenes delicately hued and accurately reproduced in Kodachrome.

The third and final phase of the picture illustrates Death Valley, a locality admittedly difficult to film by most veteran cameramen. Filmer Kassen quite obviously bided his time until the light was "just right," before making his shots.

In discussing, with Mr. Kassen, the remarkable photographic quality of his desert scenes, he said: "Atmospheric conditions play a big part in getting good color movies. Best photographic conditions in Death Valley, for instance, can be expected immediately after a heavy rainstorm followed by a wind that clears the valley of haze. This also holds true in the Petrified Forest and the Painted Desert.

"My records show that I used pretty consistently f 11 as normal exposure in all desert regions filmed. Also I have filmed the snow-covered Panamint range of mountains from a distance of 10 miles at f 16, using one- three- and six-inch lenses with excellent results when atmospheric conditions were right.

"Petrified Forest is not a cameraman's paradise, as is generally supposed. The entire area is very grim and colorless and good rendition of color was obtained only through use of both haze filter and Pola-screen mounted together before the lens," Kassen stated.

It was suggested that superior lens equipment was probably responsible for the high fidelity of color obtained in this picture, to which Mr. Kassen replied: "In filming 'Desert Playgrounds,' I used a Bell & Howell 70DA equipped with turret and critical focuser. My lens equipment consists of three Taylor-Hobson-Cooke lenses—one-inch, three-

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• Here is the aerial gun camera built the size and shape of a machine gun, to facilitate training of gunners for American fighter planes and bombers.

GUNS THAT SHOOT 16 MILLIMETER FILM

Here Is No Secret Weapon, But A Vital New Instrument of Modern Air Warfare

By JACK HAMILTON

SUBSTANTIATING the reports of enemy planes shot down by our air forces in all theatres of war are 16mm. motion pictures made by gun cameras which operate simultaneously with firing of a plane's guns. Moreover, the accuracy in marksmanship which enables our pilots and gunners to outfight enemy planes is due to the superior training received through films made by these very same cameras.

The gun camera used on U. S. planes and built by Fairchild Camera and Instrument Corporation is similar in size to a small home movie camera. Mounted in the wings, fuselage, or behind the gunsight, its starting button, electrically operated, is wired into the craft's power source circuit. When the gun trigger switches are closed, the camera is simultaneously operated.

Camera is so mounted that its lens points in the same direction as the plane's machine guns and is focused on the point where bullets from the guns strike their target. When the guns stop firing, the gun camera continues to operate for 3 seconds longer in order to photograph result of the last series of bullets speeding toward their target. This is accomplished by a timer called the "over-run" device. Often the last bullet fired is the decisive one and the "over-run" operation of the camera insures an accurate account of every bullet fired. When the plane returns to its base, the camera's film magazine is removed and the film processed and screened.

Where the gun camera is operated in a training flight, the film exposed on the flight is projected later on a classroom screen so the instructor and his students can view the frames critically. When analyzing these films, the men consider several factors: For instance, at what range did the gunner do his firing? How smooth was his tracking? How many shots did he have to fire to hit his target? Analysis of these and additional points answer the question of whether or not the gunner would have hit his target in actual combat if bullets were fired. The instructor scores the film for hits and errors, at the same time pointing out cause of any errors the gunner may have made. Thus, when a gunner goes out the next time, he is better equipped to avoid repeating previous mistakes because of this motion picture analysis.

The gun camera motion pictures made in actual combat enable our army and navy to obtain an accurate count of the number of enemy planes actually shot down in battle. Thus, when news headlines announce our airforce shot down 65 Jap planes in an encounter over the Solomons, for example, the fact is substantiated by motion pictures of actual destruction of the enemy craft.

It is one thing to build a home movie camera for amateur ground use and quite another to build a gun camera of similar size and weight for the rigorous demands of aerial photography. The aerial gun camera weighs only 3½ pounds, loaded, and is 6″x3½″x2¼″ in dimensions whereas the usual types of aerial cameras weigh between 40 and 200 pounds. Unlike with the usual type of aerial camera, the gun camera used in actual combat cannot readily be rubber insulated against shock. Also, it must operate efficiently at an almost impossible range of temperatures from

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• Showing compact Fairchild aerial gun camera mounted in cockpit of plane, immediately in front of pilot. This same camera is also being mounted in the wings of other types of aircraft.



• Good sound results begin with correct adjustment of recorder cutting arm and needle. Usually the recorder operator can make the simple adjustments necessary to obtain recordings of maximum quality.

GETTING THE BEST FROM YOUR RECORDER

By KENNETH CARLSON
Author of "Sound Advice"

A SUCCESSFUL sound movie—the kind in which sound is provided by one or more disc recordings—must necessarily *sound* good from the screen. This is not always possible unless the recorder on which the discs are cut is properly adjusted and operated, or the record playing device expertly handled.

What follows here is intended to benefit those movie makers who do not own a professional type recorder and have what is commonly called a "home recorder." As is generally understood, the professional recorder is capable of doing many things beyond the limitations of the average home recorder, although it is possible to obtain results with most of them beyond the limits originally intended where adequate knowledge and informatioin is available regarding their adjustment and use.

The professional type recorder will cut records at both 78 RPM and 33-1/3 RPM, accommodate record sizes up to 18 inches in diameter, and will cut from either outside in, or inside out. In contrast, the home recorder invariably is limited to the single cutting speed of 78 RPM, can handle records no larger than 10 inches in diameter, and cuts only from outside in.

Thus, if a 10-inch disc cut at 78 RPM is the limit of your recorder, the longest movie you could make with uninterrupted sound would be about three and one-half minutes in screening time. However, since most amateur movies run about 12 minutes (200 ft. 8mm., or 400 ft. 16mm.), obviously a larger record is necessary to furnish the required sound. The minimum solution to this problem is to use a 12-inch disc, cut on both sides at 33-1/3 RPM. It is possible to convert some home recorders to cut such records and this subject will be treated at length in a future article.

For the present, we are concerned with getting the best sound results from our home recorder, regardless of the size disc used, and this is mainly a matter of proper adjustment. Let us begin with an examination of the cutting needle—an important item in good sound quality. If the needle is dull or out of adjustment, the record is doomed to a very short life in addition to the fact that sound quality will be impaired.

Be it steel, stellite or sapphire, the rules for adjusting the cutting needle are the same. An accurate test for adjustment can be made by placing the cutting head on a blank disc and cutting a few grooves without the amplifier turned on—just allowing the needle to follow its usual course. Listen carefully while it cuts. If there is a faint rasping sound, the needle is either out of adjustment or dull. If the cutting is silent, the needle is cutting satisfactorily.

A needle out of adjustment can be re-adjusted in one of two ways: Underneath most cutting arms is a small set screw which, if turned clockwise, will allow the cutting arm to rest closer to the disc, causing needle to assume a "dragging" position, like a pencil drawn across a paper. Turning the set screw counter-clockwise will cause cutting arm to rest farther away from the disc and the cutting needle to assume more of a "gouging" position. Usually when a noisy cutting needle is to be adjusted, the slightly "dragging" position is to be favored.

The second method is to reset the cutting needle in the cutting arm socket, moving it in or out, to gain the desired position that will eliminate audible scratch. This method is not always the best because all types of cutting needles vary in length and a long needle can be forced up into the cutting head to the extent of impairing its action in the swivel.

Theoretically, the correct angle for a cutting needle, in relation to its position when lowered on a disc, is exactly ninety degrees. It is because not all cutting needles are sharpened to conform perfectly with this theory that the above methods of adjustment should be understood.

After the cutting needle has been properly adjusted as to angle and so it cuts quietly, cut a few more grooves on a test disc. Remove disc from turntable and with aid of a magnifying glass and bright light, examine the grooves closely. If groove width is the same as width of walls between the grooves, the grooves are being cut at the correct depth for best sound quality. If grooves are wider than the walls, then grooves are too deep; and if narrower, then they are not being cut deep enough.

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• Mrs. David Cameron began making movies only recently at the age of 56. Her first full length story film pictures the transformation of a caterpillar to a monarch butterfly.

MOTHER *Makes a Movie!*

By CURTIS RANDALL

ONE hardly expects a person approaching the age of 56 to suddenly become active in the hobby of making movies, especially when that person is a woman; but that is exactly what happened in the case of Mrs. David Camcron of Salt Lake City. We usually think of a cinebug as a proud father with a new baby to film, or perhaps a frustrated Hollywood aspirant taken to making his or her own movies as a panacea for an unrequited ambition.

But in the case of Mrs. Cameron, we have a real cine enthusiast and, more remarkable, a woman gifted with a keen understanding of the mechanics of movie making and possessing a natural flair for making entertaining pictures—all aptly demonstrated in her initial story film production. She is, of course, but one of many feminine amateur movie makers who modestly hide their candle under a bushel, but whose craftsmanship invariably compares, if not often excels, that of companion hobbyists of the opposite sex in whose realm some, quite mistakenly, believe amateur movie making belongs exclusively.

Mrs. Cameron's first serious movie making effort is "Neighborhood Interests," an 8mm. Kodachrome film 250 feet in length and recently submitted to the editors of HOME MOVIES for review and criticism. The editors found in this film not the usual beginner's mistakes, but a picture of contest caliber. It has been nominated as an entry in HOME MOVIES' 1944 annual amateur contest.

In interesting continuity, Mrs. Cameron tells the story of the transition of a caterpillar to a butterfly. Instead of giving the subject strictly documentary treatment, the picture begins with a kindly neighbor reading nature stories to a group of children. The story which impressed the children most was that of the Monarch butterfly, and they subsequently set out to reproduce the miracle of transformation by gathering milkweed caterpillars, placing them in captivity, and studying them in the various phases of their transition.

The striped green caterpillars, found on the wild milkweed leaves by the chil-

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• Below are frame enlargements from Mrs. Cameron's 8mm. Kodachrome picture that shows children gathering caterpillars which are imprisoned and fed, ultimately to become Monarch butterflies.



Personalized Titles

By NANCY JENNINGS



• Titles introduced with a bit of action are unique and effective for travel and vacation films. Here the man anticipates rain—



• Then opens his umbrella to reveal a title captioning a sequence of scenes made in Portland, Oregon in 1922.



• Chinatown suggests San Francisco and vice-versa, so this title introduction was staged in a typical Chinatown alley.



• Peeling the Chinese sign from the wall, the man in oriental garb walks toward the camera, turns over the sign to reveal its caption.



• Sailors and San Diego are synonomous. So a humorous skit was enacted between a gob and a girl ostensibly in a San Diego park.



• When the gob turned his back toward the camera, he revealed a sign pinned to his collar with a caption for scenes made in San Diego.



• The local timber industry suggested theme for a title skit introducing a sequence of scenes made in Tacoma, Washington.



• A Lumberjack exchanges cant-hook for jack-saw and bears it toward the camera to reveal the caption "Tacoma—1934" lettered upon it.

THE average movie maker shoots movies year after year, yet rarely appears in any of his pictures. One amateur, however, has demonstrated how the filmer, too, can have an important part in his own pictures by combining his presence with the titles, as shown in the illustrations here. The very idea, in fact, insures an adequately titled picture, which makes the filmer's personal appearance all the more valid and important.

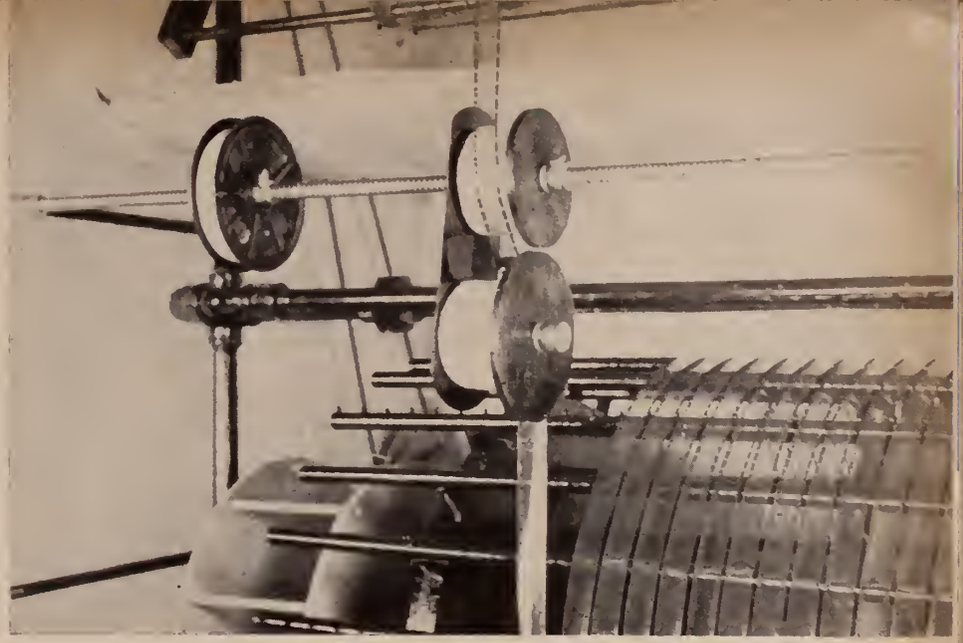
This movie maker faced the problem of titling films made during a series of business trips on which he took time out to make movies of the personnel and equipment of his company's branch offices. In editing them, he wished to properly identify shots made in San Diego, San Francisco, Tacoma, etc. Also, in view of his plan to screen his pictures later before the company's personnel he wanted to be in the picture, too. What means did he use to join in the picture? The titles—and clever they are.

After a preliminary editing of his pictures, the series of personally demonstrated titles were filmed with the aid of a capable friend handling the camera. In short humorous skits, suggestive of the cities in which branch office personnel were filmed earlier, the filmer donned thespian robes with merry results. These title scenes were filmed near his home in locales carefully chosen to resemble those of the cities they were to identify.

The almost perennial rain of Oregon was selected as the theme for the Portland title. The scene begins with the filmer dressed as a working man and carrying an umbrella. A dull overcast day was chosen for this shot to lend an element of authenticity. The man stops and puts out his hand, palm upturned—the usual reaction of most of us when rain starts to fall. Discovering that it is rain that is starting to fall, the man continues walking, opening and raising his umbrella as he goes, revealing the inscription: "Portland—1922" lettered upon it.

Chinatown was the theme adopted for the title introducing San Francisco and its branch office personnel. The

• *Continued on Page 166*



● Water is removed from both surfaces of film simultaneously by this ingenious device as film is being transferred from processing reel to drying rack.

SPOTLESS DRYING OF PROCESSED FILMS...

By ARTHUR M. SHARP

IT is just as important to carefully dry the film thoroughly after home processing as it is to wash it. Last month, I discussed an advanced method of washing processed motion picture film and a novel means for insuring accurate temperature control of the wash water. And now that we have seen the wisdom of being fussy about washing our film, it certainly doesn't follow that we should be careless about drying it.

Let us assume that our class of home film processors, which we hope is avidly following this series of articles on home processing methods, has completed the final washing of the film. An examination of both surfaces will reveal hundreds of tiny droplets of water adhering thereto. Should any of them remain to evaporate away on the film, they will leave an objectionable stain. The problem, then, is to remove these drops as the film is wound from the processing rack to the drying reel.

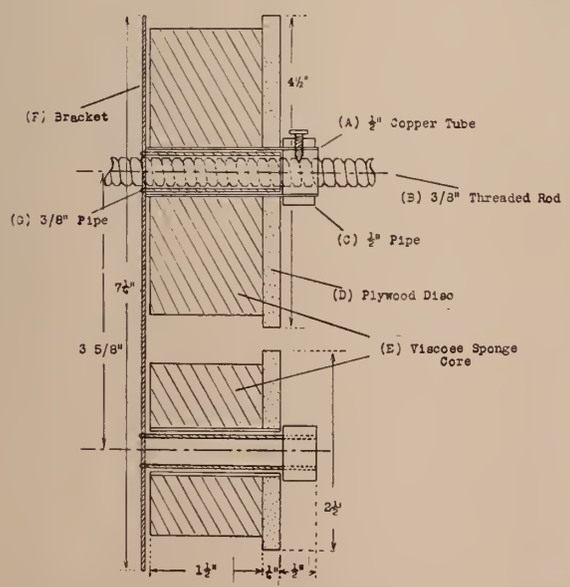
A common method for removing residue water from processed films is to hold two pieces of chamois or viscose sponge together, allowing the wet film to pass between the two, and squeezing gently so that the pressure removes the moisture by absorption. This is a satisfactory method, but presents certain objections which the automatic film wiper about to be described here overcomes.

Dust, dirt and grime are bound to accumulate on the surfaces of the viscose sponges or chamois used in the above method, resulting in scratching the film. The chief difference between the automatic film wiper and the hand drying method is that the absorbtion of residue water is achieved by a gentle rolling pressure of two sponges instead of by friction. Thus the water is squeezed and absorbed as the sponges revolve over the film's surface, practically eliminating any chance of film scratch.

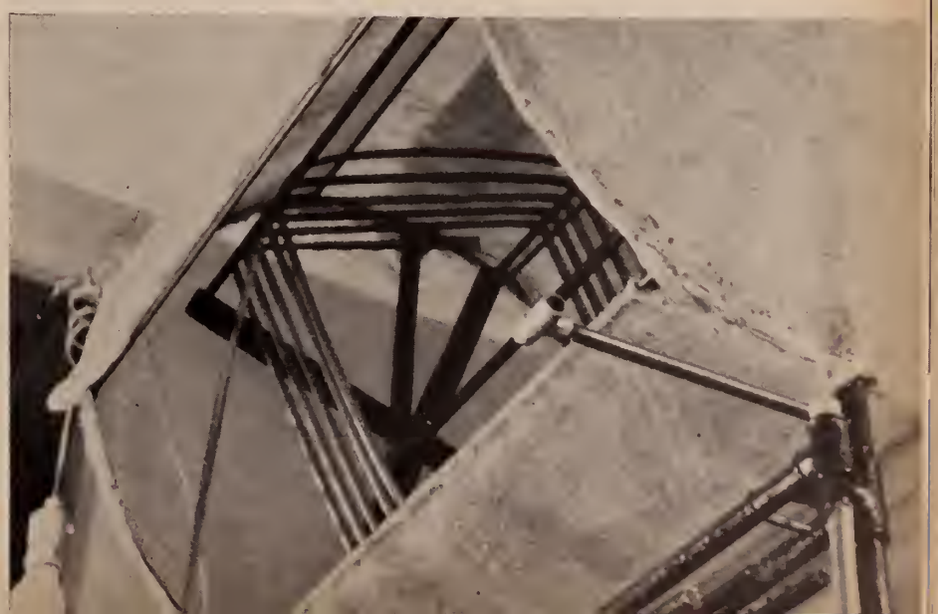
This film wiper, incidentally, serves a dual purpose: besides removing moisture from the film, it also guides the film upon the drying reel, automatically spacing it as it is wound. Here, readers are referred to the article in the February, 1944, issue of HOME MOVIES (Pg. 62) wherein was described an automatic reel winding guide consisting of a threaded carrier rod and a guide spool which moved across the length of processing or drying rack, automatically laying the loops of film upon it properly spaced.

The automatic film wiper, pictured at top of page, operates on the same principle. It consists of a metal bracket supporting two discs to which are attached circular sponges. The top disc is guided along the carrier shaft, as the film is wound upon the drying reel. The wet film, unwinding from the processing reel, is threaded between the two circular sponges and passes on to the drying reel above. The emulsion side of the film is dried by the lower sponge and the celluloid side by the sponge above. In passing on to the drying reel, the film presses against the upper

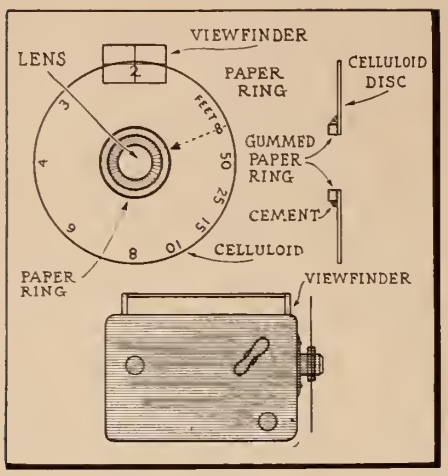
● *Continued on Page 162*



● Diagram at left gives details for constructing the rotary sponge film wiper. Picture below shows overhead drying rack enclosed by cheesecloth hood to provide dustless compartment for drying film after processing.



THE EXPERIMENTAL



Focus Indicator

In using a camera with focusing type lens, and particularly when working at wide apertures, it is often desirable to change the focus of the lens as action approaches or leaves the camera. When camera is hand held, it is quite impossible to hold the camera, operate release button, and change the lens focusing ring without taking one's eye away from the viewfinder.

To make it a little easier to handle all this at once, I recently made an indicator that would show the focus setting in the viewfinder. A strip of gummed kraft tape one-eighth inch wide and about four feet long was moistened and wrapped around the focusing ring of my camera lens. When the wrapping was completed, there was formed a paper ring one-eighth inch wide and one-quarter inch thick, which was easily removed after drying. To the side of this ring I cemented a transparent celluloid disc with a radius equal to the distance from the center of the lens to the outside edge of the camera viewfinder. The center of the disc was cut out to permit lens to extend through it. Next, footage numbers, corresponding to those engraved on the lens, were inked in near edge of the disc and on the side facing camera viewfinder. Thus, while sighting through the viewfinder, the focus setting of lens may be observed; and where it is desired to change focus while shooting, the disc may be rotated until the desired footage mark appears in the viewfinder.—*Edwin D. Taylor.*

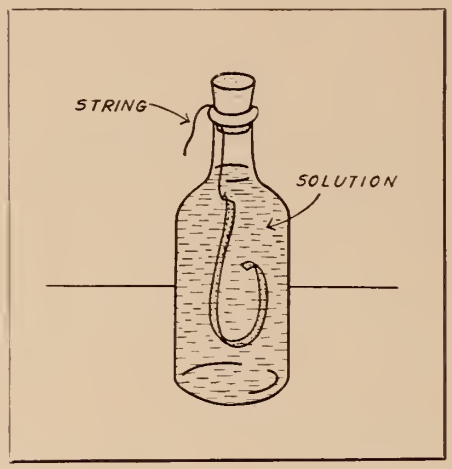
★ **This month we offer the second and final group of workshop suggestions repeated by request from previous issues of Home Movies. Because they offer an answer to each of several problems on which the editors receive a great number of requests for information and help, solutions as worked out by practical cinebugs, are allustrated and described here for benefit of other amateur movie makers.**

Readers are invited to submit, to this department, new ideas and suggestions for shooting, titling, editing, projecting or processing home movies. For each idea published, the contributor will receive two projection reels. Where possible, please include a rough sketch or photograph of gadget or suggested idea; also, be sure to state whether your equipment is 8mm. or 16 mm.

Title Tinting

Here's a simple method for tinting black and white titles to be spliced with Kodachrome movies. Instead of tinting the entire roll of titles at one time, it is possible to tint each title individually without need of much equipment.

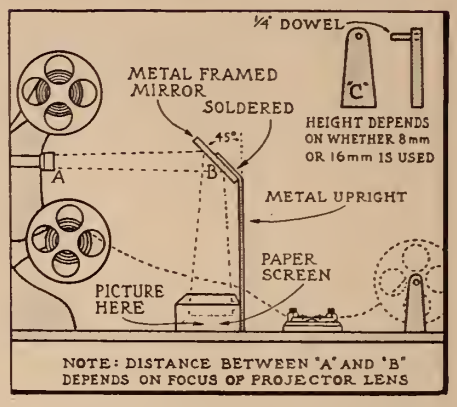
The very bottle in which you store your tinting formula may be used, making it unnecessary to get out trays, racks, etc. Simply snip the title off the roll of film and tie a piece of thread or string through the last sprocket hole in one end. Insert film in bottle of tinting solution, holding on to the string. Cap



the bottle with string extending outside. (This provides an easy means for removing the film after tinting is completed.) Agitate bottle gently until film has been subjected to the tinting bath required length of time. Remove film, and wash in ordinary washbasin of clear water. Strips may be hung up to dry by suspending from string attached to them.—*Carl J. Englund.*

Projector-Editor

I rigged up my projector as an "action-editor" as shown in the accompanying sketch. Upon a pine baseboard I mounted a reflecting unit consisting of a mirror set at right angles and held in position by a metal upright. The mirror, which I obtained from a discarded handbag, was mounted in a metal frame or sheath. This was first soldered to the upright.

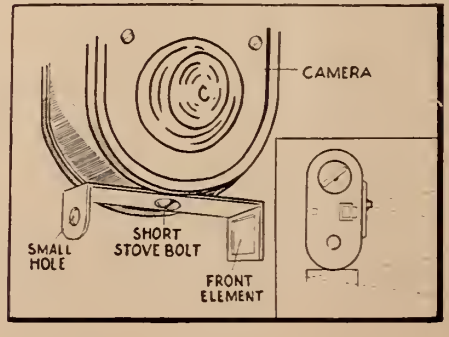


At the base of the upright, I built a box of plywood about 4" square and about 3" deep. Inside this box at the bottom, a sheet of dull white paper was placed to serve as a screen. Thus, with the projector in place and with the light beam focused on the mirror, the image is reflected down into the screen within the box. The box serves to keep sidelight from screen, making projected image more readily visible when used in a fully illuminated room.

To the right of the "screen," I mounted my splicer, and beyond it, an upright and spindle to hold the take-up reel of film during splicing operations. As soon as splice is completed, take-up reel is returned to projector.—*Russel Meyer.*

Shooting Over Their Heads

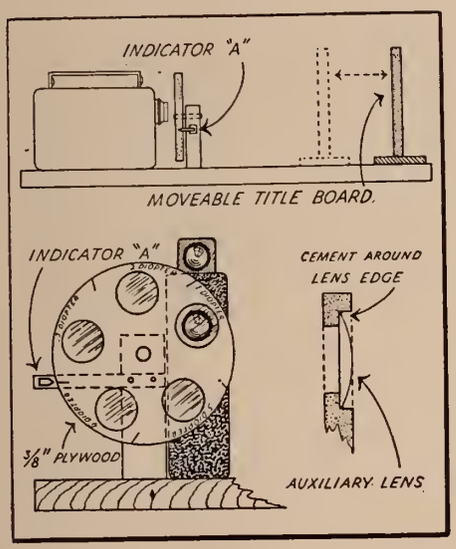
Often when filming sporting events among crowds, or making pictures in theaters or in crowded circus tents, I had trouble keeping my camera lens above the heads of those standing in front of me, and my scenes invariably had a sea of bobbing heads in the foreground. The accompanying drawing shows an auxiliary viewfinder which I made to remedy this trouble. It is made from a strip of thin metal and attached beneath the camera, enabling me to focus on the scene with my camera raised sufficiently above the heads of people in front of me. Due to the increased parallax, the finder is not for closeup use. When constructing it, the



CINE WORKSHOP

gaagets, tricks & shortcuts contributed by Cinebugs

field area for opening in front should be the same as that of regular camera viewfinder.—*Martin Alger.*



Titler Lens Turret

The most practical of home made titlers is that which provides for filming titles at several distances, i. e., 6, 8, 10, and 12 inches, etc. from the camera. This requires the use of several auxiliary lenses—one for each distance.

A method for making these lenses immediately available and in fixed position in a holder that will insure accurate centering of auxiliary in front of camera lens, is the lens turret pictured here. It may be adapted to any type of home titler, horizontal or vertical.

Turret is made from a circular piece of plywood into which holes are cut for the required number of auxiliary lenses. Detailed sketch shows method of mounting lenses. Turret wheel is mounted on a stand constructed of light pine and attached to titler base at required distance from camera. Extending from this base, as shown at A, is an indicator—made of a strip of metal or wood—sharpened at the end.

Around the edge of wheel, marks are painted to indicate when each lens is in alignment with camera lens and these marks should match up with the pointer.

Title board should be adjustable, as shown, so that it may be moved forward or backward to the corresponding distances photographed with each auxiliary lens.—*Earl C. Lenz.*

Grindstone Rewinds

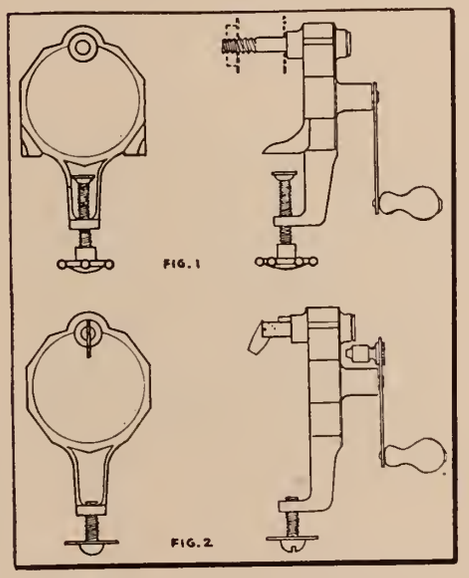
A pair of rewinds are essential equipment for every movie amateur. Without them, editing of full reels of film is almost impossible. For the beginner with a mechanical turn of mind, satisfactory rewinds may be made from two small grindstones—such as those inexpensively acquired at the five and ten cent store hardware counters.

Take along a reel and select two grindstones with shafts that fit the reel spindle hole. Also make sure that the grinders turn smoothly without binding at any point in a single revolution.

For the least modification, remove only the outside nut and the stone. The reel may be put on the shaft in place of the stone and held in place by tightening the nut.

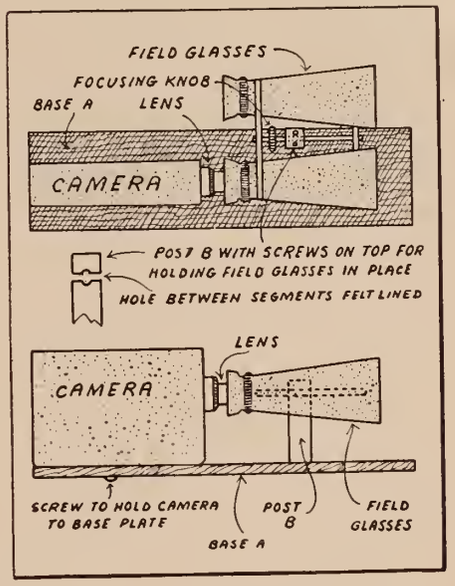
Where quick mounting and removal of reels is desired, cut out unneeded portion of shaft and slot it with a hack saw so that a retaining strip of metal, as shown in Fig. 2, may be fitted and riveted in place. This feature is found on many of the professional rewinds. After the reel is mounted, the retainer is folded down, preventing reel from slipping off spindle.

Fig. 1 shows the rewinds with the original screw clamps for mounting on edge of table or work bench. Fig. 2 shows upper segment of clamp removed and a screw-bolt inserted in place of the thumb screw for mounting on an editing board.—*A. E. Dawson.*



Field Glass Telephoto

Ordinary field-glasses or binoculars may be combined with camera lens to produce a telephoto lens that gives very satisfactory results. Nor does it require dismembering the binoculars. The glasses may be fixed before the camera as shown in accompanying sketch so that one unit acts as the telephoto and the other the focusing viewfinder.



Drawing is self explanatory. The base "A" may be made of plywood or other light material. The support "B" is in two pieces and clamps the binoculars in place before the camera lens. Position of support on base "A" will depend upon make and size of binoculars and make of camera.

This idea is particularly adaptable to cine cameras having lenses that are not interchangeable and therefore have no telephoto lenses otherwise available for them. To use, set camera lens at infinity if lens is in focusing mount; otherwise no other adjustment is necessary aside from focusing the binoculars on object. —*Raymond Mattern.*

THE CREAM OF THE CROP

of these gadget ideas are now available to you in book form—one compact, attractively bound volume of big-but-cost-little ideas on how to build simple gadgets that will enable you to gain greater pleasure from your movie hobby.

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NEW SOUND AND SILENT FILMS

★ **Recent Releases for Road Shows, Clubs, Schools and Churches**

★ **Latest 16mm. and 8mm. Films for Home Movie Projectors**



Castle Films' *Yanks Invade Marshall Islands* is a fitting sequel to *Salute To The Navy*, released last month. The capture of the Marshall Islands is seen from the beginning of the shattering naval bombardment until the Marines of the 4th Division and soldiers of the Army's 7th Division swarm in to the battered beaches. The scenes revealing the devastation caused by the cascade of shells from warships together with the merciless bombing from the air tell the story of American might that is doubtless giving the warlords of Japan something to think about.

It is interesting to see in this Castle Film, for the first time, what sixteen inch shells can do to concrete and steel emplacements from a short distance off shore. No organized resistance greets the invading Yanks but isolated groups of survivors make a desperate but hopeless effort to fight on as the Marines and soldiers mop up.

Yanks Invade Marshall Islands pictures a chapter of the war in the Pacific which may well prove to be the key to future decisive moves against Japan. This special News Parade is available in four sizes and lengths in 8mm. and 16mm. silent prints and a 16mm. sound version.



Who Done It, popular Abbott & Costello comedy recently produced by Universal Pictures Corp., features these top screen comedians again on the run. The story, a murder mystery, places Abbott & Costello in the hazardous profession of amateur detectives, supported by Patric Knowles, William Gargan, and Louise Albritton. Subject is 8 reels in length in 16mm. sound and is available for rental after May 6, 1944, for approved non-theatrical audiences on a base rental rate of $20.00 from Bell & Howell Filmosound Libraries, 1801 Larchmont Ave., Chicago 13, Ill.

Rex Bell Westerns are now available in 16mm. sound from Eastin Films, Davenport, Iowa. Among subjects available at this time are the following titles: *The Idaho Kid, Men Of The Plains, Too Much Beef, Law and Lead, Stormy Trails,* and *West Of Nevada.* Each subject is six reels in length and available for outright sale with license for non-theatrical exhibition within the United States. Price is $90.00 per subject with attractive discounts where two or more subjects are purchased at one time.



He Stayed for Breakfast, is probably one of the most entertaining love comedies ever produced by Columbia Pictures. Starring Loretta Young and Melvyn Douglas, with Alan Marshall, Eugene Pallete and Una O'Connor in the supporting cast, this subject is nine reels in length in 16mm. sound. It is available for release on rental basis from the Russell C. Roshon Organization, 2506L R. K. O. Bldg., New York City 20, N. Y., and its sixteen coast to coast branch offices.

Silvery Skates starring Sonja Henie is title of short subject now being released in 8mm. and 16mm. by Nu-Art Fireside Films, 145 West 45th St., New York 19, N. Y. The 8mm. 50 ft. subject lists for $1.75 and the 16mm. 100 ft. subject for $3.50.



Big League Baseball—Official Films, Inc., has combined the exciting highlights of professional baseball into a smooth film continuity, covering every position and every play. This home movie packs all the fast action and excitement one experiences from a grandstand seat. The only thing missing is a bag of peanuts. The best of the big league players and the specialized plays that have made them famous pass in review, making this timely release highly entertaining as well as instructive. There's Carl Hubbell, Bucky Walters, Johnny Tobin, Dizzy Dean, Gabby Hartnett, Leo Durocher, Dick Bartell, Billy Herman, Joe Medwick, Ernie Lombard, Johnny Mize, Arky Vaughn, Pepper Martin, and many others.

Big League Baseball is available in both 8mm. and 16mm., and in 16mm. sound, in five standard sizes and prices from Official Films, Inc., 625 Madison Ave., New York City 22, N. Y.



Road Show, portraying the hectic excitement of life with a traveling carnival show, has just been released in 16mm. sound by Post Pictures Corp. Featured in this gay and delightful musical comedy is a galaxy of screen stars including Adolph Menjou, Carol Landis, Charles Butterworth and The Charioteers.

Nine reels in length and running 88

minutes on the screen, *Road Show* is currently available from the distributor, Post Pictures Corp., 723 Seventh Ave., New York 19, N. Y.



Adventures of Tom Sawyer, charming boyhood story from pen of Mark Twain is now available in 16mm. sound. Cast includes a stellar group of favorites in this substandard version of the popular theatre release. Screening time approximately 80 minutes. Available for rental from Pictorial Films, Inc., R.K.O. Bldg., New York City 20. N.Y.

Pot Luck, is a one-reel song and comedy hit it with a capable cast highlighted with the music of the Three Rhythm Boys and Andy Anderson's orchestra. Story concerns a tycoon attempting to evade tax collector only to be frustrated by his unthinking daughter who makes him appear richer than he really is. Full details as to rental rates on this 16mm. sound featurette plus descriptive folder covering other releases available may be had by writing Skibo Productions, Inc., 130 W. 46th St., New York 19, N. Y.



Eagle Squadron, with Diana Barrymore, Robert Stack, Jon Hall, Eddie Albert, Nigel Bruce and Evelyn Ankers, is a picture of America's first flying fighters in action. Here is shown the Spitfires, the Commandos, the W.A.A.F.'s and the Channel Fleet in dramatic, explosive action.

Subject in 16mm. sound, is available for rental on an advance approval basis from Walter O. Gutlohn, Inc., 25 West 42nd St., New York City, N. Y.

★ ★ ★



WHERE TO RENT OR BUY FILMS — SOUND OR SILENT

TO augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

CALIFORNIA

HOLLYWOOD

Bailey Film Service
1651 Cosmo Street

Bell & Howell Filmosound Library
716 N. La Brea Ave.

Castle's Inc.
1529 Vine Street

LONG BEACH

Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES

Films Incorporated
1709 W. 8th Street

SAN LUIS OBISPO

Shadow Arts Studio
1036 Chorro Street

DISTRICT OF COLUMBIA

WASHINGTON

Bell & Howell Filmosound Library
1221 G St., N. W.

ILLINOIS

BERWYN

Colonial Camera Shop
6906 Windsor Ave.

CHICAGO

Bell & Howell Filmosound Library
1825 Larchmont Ave.

Films Incorporated
64 E. Lake Street

MASSACHUSETTS

BOSTON

Don Elder's Film Library
739 Boylston St., Dept. HM.

Claus Gelotte, Inc. Camera Stores
284 Boyleston St., Opposite Public Garden

Frank Lane and Company
5 Little Building

BROCKTON

Iris Pharmacy
238 Main St.

QUINCY

Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT

Detroit Camera Shop
325 State Street

NEW YORK

KENMORE

Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK

Bell & Howell Filmosound Library
30 Rockefeller Plaza

Commonwealth Pictures Corp.
729 - 7th Ave.

Films Incorporated
330 W. 42nd St.

Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc.
55 W. 48th St.
(Radio City)

National Cinema Service
69 Dey Street

Nu-Art Films, Inc.
145 West 45th Street

OHIO

CINCINNATI

Haile & Assoc. (B & H Branch)
215 Walnut St. (Within 100 Miles)

CLEVELAND

Cineshop Film Service
16114 Kinsman Rd.

Collier Photo Sales
10901 Union Avenue

Koller's Home Movie Exchange
10104 St. Clair Avenue.

DAYTON

Dayton Film (B-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND

Films Incorporated
314 S. W. 9th Avenue

TEXAS

DALLAS

National Ideal Pictures, Inc.
2024 Main St.

WEST VIRGINIA

CHARLESTON 2

Elmer B. Simpson
816 W. Virginia St.

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Beginner's Luck . . .

• Continued from Page 143

man busied himself recording the procession from a number of different angles. Suddenly one native spied Erdman's camera. Shouting to him, he advanced threateningly and drew a knife. Instantly, Erdman's guide picked up his bicycle and threw it at the approaching native, knocking him to the ground. In a flash the guide was upon the man and disarmed him, but not before administering a severe beating to the attacker.

Nonchalantly brushing the dust from his tunic, the guide picked up his bicycle and rejoined Erdman saying nothing whatever about the fracas as though it was just a common incident in his daily life. The native who attacked them, he explained later, was probably a relative of the deceased attempting to uphold the Africans' taboo against making pictures of native funerals.

A few days later found Erdman skimming through the skies in a plane destined for Arabia. A brief stop for refueling at Aden permitted more picture making and this led directly to the second of the three unforgettable incidents that occurred during this movie making adventure.

While shooting scenes within the city, a burly native, who later turned out to be a policeman sans any official uniform, apprehended Erdman and hustled him off to the local police magistrate. Fortunately, the magistrate spoke English, although somewhat reluctantly. Photography of any kind within the city was forbidden, Erdman learned, and he had committed a grave offense. It seemed for a while that he was not only to be flung into jail, but deprived of his camera and film as well. In the end, tact and diplomacy won for Erdman not only his release, but the return of his camera with film unmolested.

The next morning, Erdman found his plane ready to take off, and by noon he was well on his way toward India. Landing first at Karachi, then Bombay, Erdman had opportunity to shoot pictures before boarding the train that was to take him south to Bangalore and Mysore near which the Hindustan Aircraft plant was located. But brief as were the stops in each city or town, Erdman made the most of them in opportunity for filming. Again, where the average individual would do his filming in the familiar by-ways, Erdman took to the hinter-lands to picture the sights not ordinarily found in picture books or travelogues. In India, and particularly in Bombay, he again was able to buy film and to obtain processing of the films that he had exposed up to this point.

It might be said that Erdman had been shooting "blind" all the way to India inasmuch as none of his films had, as yet, been processed, and he had had no opportunity to see the results of his camera work. Although he had purchased an exposure meter in Miami, it proved such a bother that he gave up using it, relying instead upon the general exposure instructions on the film cartons, the exposure guide attached to his camera, and the advice of other camer owners encountered along the way.

In viewing Erdman's films, it will be noted that he appears in several scenes. Naturally, in making the trip of a lifetime, he wanted something more substantial than conversation to delineate his experiences. In this, he was unusually fortunate to acquire guides who, through previous experience with traveling cinefilmers, knew something about handling a movie camera, or a soldier or a British civilian equally well versed in making movies who gladly took a turn behind the camera to picture Erdman mingling with natives, etc.

Scenes of India comprise the greater part of his motion picture record. While some of the beauty spots of India were recorded, again it was to the sidestreets and off the beaten paths that Erdman went with his camera for his most interesting shots. There are scenes of the wretched and starving natives living in the open on railroad station platforms, on the streets or in the parks. One shot shows a native beggar squatting near a small tree about which one hand is clasped to hold him upright while fast asleep. The yogis, fakirs, snake charmers dung merchants—all are shown in Erdman's movies filmed so unobtrusively one wonders how they were accomplished. A telephoto lens, judiciously used, of course, is the answer. Without a telephoto, much of the real human interest material he secured never could have been obtained. The Indians, as well as the highly superstitious Africans and Arabs are camera shy, and one invites trouble who brazenly focuses his camera upon unwilling subjects.

A volume of considerable size would be required to chronicle all of Erdman's experiences during his nine month travel to India and back. In this short period, he experienced more for a man of his 26 years than do many in a lifetime. Had the turn of the war not unexpectedly affected the plans of his employer, he probably still would be in India, shooting movies in his spare time, pro-

You press the button . . . it does the rest



Kodak's K-24 Aircraft Camera is completely automatic. In reconnaissance, you push a switch button on your "stick" and the camera, in the nose or tail, clicks away. In a bomber, it is in the plane's belly, connected, through complex electrical controls, with the bombsight itself. Its focal plane shutter, power operated, has speeds of 1/50, 1/450, 1/900, and "time." It is fitted, as are most other aerial cameras, with Kodak aerial lenses, including Kodak Aero Ektars incorporating elements of Kodak's revolutionary new optical glass . . . interchangeable in a range of focal lengths and speeds for different missions. Uses Kodak Aero Films in prethreaded interchangeable magazines holding 56 feet, enough for 125 pictures, 5 inches square.





K-24 Aircraft Camera, built by Kodak, *"runs its own show"*

Bombardier, at left, is hunched over his bombsight which is electrically coupled with the camera, automatically taking pictures every time bombs are released. At right is a gunner covering the nose with his "fifty."

TANGLING with fighters and flak while making a bombing run . . . or scurrying over enemy country at low altitude on a reconnaissance job . . . the last thing you have time for is "keeping a snapshot record of your trip."

Yet in reconnaissance, that's really what you're out for—and in bombing, you want to bring back "picture information" on the relation of your falling bombs to the target . . . for the camera makes a record of details you couldn't possibly see and remember.

Pretty hopeless, without a camera that "runs its own show" . . . Kodak's K-24 does just that.

On a reconnaissance flight—with no bombs to unload—you press a button for each picture, operating the fixed-position camera by remote control. Or, if you want a series, simply hold the button down, and the camera takes 3 pictures a second.

"Chalking up the score" in the training of bombardier and pilot is another vital phase of the K-24's activity—to know how good you're getting to be, you consult the photographic evidence.

The K-24 is no hero—the pilot and crew play that role. But it does take a lot off a hero's mind.

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HOME MOVIES

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viding, of course, he successfully escaped further challenges by irate natives.

Before finally returning to the United States, Erdman decided to explore and picture northern India, and Tibet. It was while making movies in a remote mountainous section that he experienced the third incident in his colorful adventure. Mountain bandits had torn up the tracks in an effort to derail the train on which he was traveling. The incident occurred in a narrow, curving mountain pass. Only the vigilance of an alert engineer prevented a tragic wreck. The bandits' failure to swoop down upon the stalled train was never explained.

Erdman eventually returned to his home in North Hollywood by way of Australia, Panama and Cuba, richer beyond measure in memories and experiences as well as in personally filmed movies. His films have been likened to a magic carpet which can be trundled out to whisk its owner and friends across distant oceans and into lands still known to many of us only through story books.

And like all travelers with movie cameras who invariably find time altogether too short, Erdman looks forward to that day when he can retrace the paths and byways of his first filming adventure, to film leisurely the many things lack of time and film made impossible to record. In the meantime, he is assembling material for a book he plans to write covering his 'round the world travel and filming experiences.

Mother Makes A Movie . . .

• *Continued from Page 149*

dren, are shown in vivid closeups; then one is similarly photographed in the various stages of its transformation: being placed in a glass-covered box, hibernating by hanging from "ceiling" of box, then in the various stages of spinning and shedding four separate chrysalises, and ultimately emerging as a beautiful Monarch butterfly.

Thus the complete story of one of nature's most interesting dramas is delineated with gripping realism. By means of a complete story woven around a group of children and their curiosity for seeing performed the actual natural phenomena they had previously read about in story books, "Neighborhood Interests" packs tremendous educational and entertainment values for an amateur-produced motion picture.

Mrs. Cameron became an amateur movie maker two years ago as she was approaching her 56th birthday. She uses Bell & Howell equipment, as the illustration on page 149 shows. She does

not use a light meter. She has no assistance in her movie making whatever. Possessing the traditional independence of all true artists, she does all her own filming, titling and editing. Her title work deserves special mention.

Filming of "Neighborhood Interests" began, according to Mrs. Cameron with a summons from a woman neighbor one day. It seems a wandering caterpillar had, some weeks before, decided to hibernate beneath a wooden ledge of her porch and was just emerging from its final chrysalis. Mrs. Cameron was so thrilled with the sight, she decided then and there to make a motion picture record of the phenomena.

The next day she drove out into the country in search of milkweed caterpillars. She returned home with several and placed them in boxes and cared for and fed them as shown in her picture. This provided opportunity to study and film the caterpillars, too.

When children in the neighborhood heard of Mrs. Cameron's project, a tremendous interest was created among them, and they were frequent visitors to her home, sometimes several times each day, to study the progress of the caterpillars.

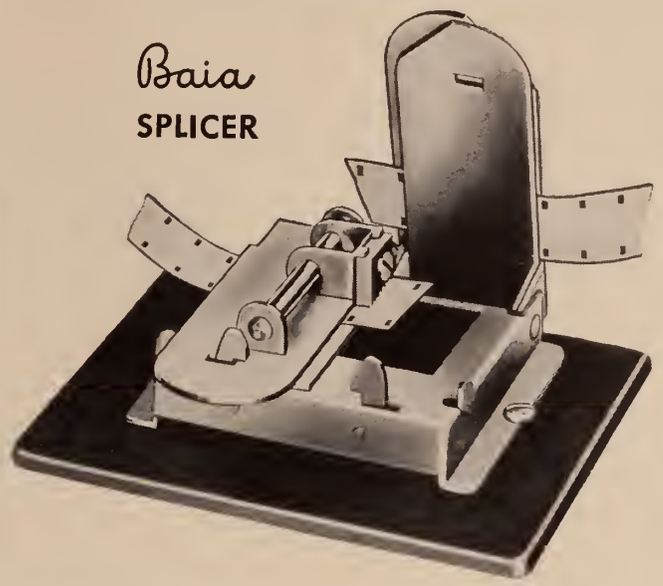
Thus the idea of making a complete story of the project took form and the children were induced to play their parts seriously after Mrs. Cameron outlined plans for her complete picture. She gives much credit to these children for the success of her picture because of their devotion to their individual tasks and the sincerity with which they played their roles.

Photographically, the picture is well above average with especial credit due the fine closeups. Editing obviously was done with considerable care and advantageous use of the Filmo editor is evident in the sharp, precise cutting. Only one thing mars the otherwise well-executed titling and that is lettering of subtitles is a little too small to be easily read on the screen.

Some day we hope to visit Salt Lake City just to find out what makes movie amateurs tick so successfully there. There is, perhaps, more downright movie making enthusiasm and talent in that city than in any other. Those who care to challenge this statement need only refer to the pages of HOME MOVIES during the past two years which have recorded the successes of various Utah movie makers. It was a Salt Lake movie amateur who produced the Movie of the Month for February, and now Mrs. Cameron's fine film attests still further to the cinefilming prowess peculiar to movie making citizens of Utah.



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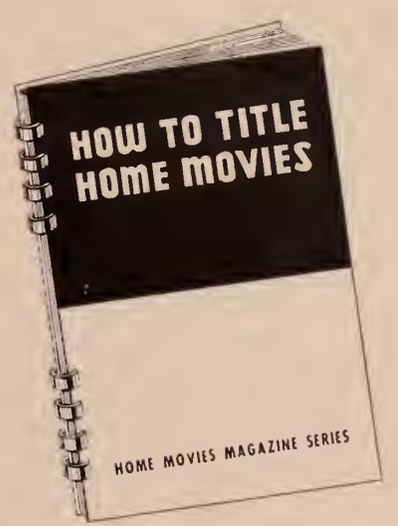
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Guns That Shoot 16mm. Film . . .

• *Continued from Page 147*

160 degrees above zero to 65 degrees below. In short, it is probably the most rugged 16mm. motion picture camera of its size ever made.

There are several interesting features that go into making the Fairchild gun camera the compact, sturdy unit that it is. The camera encases the shutter, motor, and the film magazine loaded with a maximum 50 foot roll of 16mm. film which affords 2,000 separate frames or exposures. A reset knob enables operator to vary the camera's exposure speed from 16 to 32 or 64 frames per second. A special heater unit, important for efficient operation of camera at high altitudes and low temperatures, operates between 40 and 90 degrees F.

There is an interesting story behind gun cameras. The first were employed by the British and the French about 1915 and were looked upon with a great deal of skepticism by army officials. But after end of World War I, several gun cameras of American as well as British and French design made their appearance. These were all built to resemble the machine gun they simulated and were used in a gun mount just as the Lewis type of machine gun was used.

It was a few Brazilian government officials who indirectly influenced the design and principles of the present advanced type of camera. They chanced to see an old Wallace Beery movie, "Hell Divers," made about 1932 in which U. S. navy gunners were shown using a gun camera in training. Beery supplied the comedy relief by managing to photograph only sea gulls, whereas the infallable hero always managed to show direct hits on "enemy" planes in his pictures.

The Brazilians, impressed with the possibilities of the gun camera, immediately instructed a Brazilian purchasing mission, then visiting the United States, to call upon the Fairchild Camera & Instrument Corporation and purchase gun cameras for the Brazilian airforce. At that time, the machine gun camera picaured in "Hell Divers" was restricted for sole use of the U. S. navy, making a new and independent camera development necessary for the Brazilians.

A Fairchild engineer, John P. Gaty, set about to design a new gun camera. It was completed within 60 days and was destined to foreshadow and influence all U. S. Army and Navy standard equipment in this line. This model, known as the CG-16, also simulated an actual machine gun, this time, a Browning and Colt, and it used the more economical 16-millimeter film instead of 35-millimeter; it shot pictures approximately at the same rate as a regular machine gun (16 shots per second), and it had an interchangeable, removable film magazine. In order to determine whether proper sighting or aim of camera was employed, each photograph was marked with a cross, the center of which indicated an optical line of flight which would be taken by a real bullet from a regular gun. Surrounding this cross center were concentric rings, or reticle circles. Each successive ring was calibrated to indicate known airplane speeds (50, 100, 150 and 200 miles per hour) so that the gunner could "lead" or follow his target and judge its distance at every variation of speed and location. If a target moving at any of these speeds was photographed or "shot" over the proper ring, with its axis of travel intersecting the cross center, the gunner scored a direct "hit."

All of these were far-reaching improvements and innovations at the time. The Brazilians were very pleased, and today this type of machine gun camera is still used in all parts of South America for training. The whole idea caught on like wild fire, and the CG-16 was sold to China, Russia, Norway, and indeed every country in the world with an air force, except Germany and France.

Our own air forces also adopted this famous model, and on the basis of it developed their own scientific gunnery techniques of world-wide fame. The Navy specified some changes in the design and inaugurated the first fixed gun (the Mark 6) as well as a unit minus sights for wing mounting in a streamlined case (the Mark 7). The army versions were known as the H-1 and H-2 (variations of the CG-16) and the H-3 (of the Mark 7).

It was around 1938 that the fixed gun changed its shape radically, leading the way to the present Type N. American armament designers decided that there was no point in continuing to have it look like a machine gun, because, now that it was being operated by remote control, the gun suggestion was valueless to the pilot. Accordingly, Wright Field's armament laboratory of the material command wrote out detailed specifications for a new model, based on all the basic principles and problems of aerial gunnery learned since World War I, but to be severely limited in size and weight. This new model, to be known at first as the "gun sight aiming point camera," or "GSAP," was also to be chiefly used for recording com-

bat as against training. It was called this because originally it was intended that the camera be mounted behind the gunsight, but all current installations are in the wings or fuselage excepting on training ships. The Fairchild people were again called upon, and this time, coincidentally, it was a brother of the original designer, Clinton B. Gaty, now a Lieutenant Colonel in the Army Air Forces, who constructed the original version of the famous GSAP to the Army-Navy specifications. By Pearl Harbor time, the GSAP, and later the type N, was already doing a large scale fighting job on many fronts, and not only is the camera now used for photographing aerial battles and training thousands of gunners, but also to train photographically in ground strafing, diving targets, and checking and improving dive bombing. Recently the gun camera was used to photograph the menace of German rocket-carriers and directly influenced our successful counter-offensive against them. Versatility is obviously another one of the gun camera's values.

Today, after all these evolutions, the gun camera is vindicating the theories of aerial combat and training photography on all the war fronts. It is another superb American fighting weapon, and a shining credit to 16mm. photography.

Lighting The Interior Set . . .

• *Continued from Page 145*

tice, however, is demanding more and more depth of field.

After "roughing in" the set with primary lighting, the open portions of the background such as windows, arches, doorways, etc., should be backlighted. Furnishings, such as divans and heavy chairs, potted plants, etc., set close to the walls and therefore difficult to light, should have placed behind them, glowlights of a suitable type in order to set the objects apart from the background. Care must be exercised in doing this in order that the final effect may not appear unnatural.

In closeup lighting, the cameraman probably meets the acid test in his work. Through use of proper lights and optical filters, the subjects may be photographed to a decided advantage. If care is not exercised, adverse accentuation of a player's facial characteristics may result. Closeup lighting will be more successful if the following facts are kept in mind:

At all times, lens of the camera should be focused on the eyes of the subject. The entire face may be out of focus or filtered for certain effects, but if the eyes are not clearly defined,

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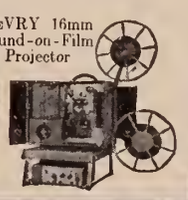
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an irritation is experienced by those who view the picture on the screen.

Except for unusual characters, the face of the subject should be brilliantly lighted on one side, and the other side lighted with less intensity. This is called lighting subject with hard and soft light. The hard side light is generally the "key" light and should be so set that the nose shadow does not traverse, in an apparently haphazard manner, the opposite cheek. By watching the nose shadow, the proper position of the "key" light may be determined.

The soft side of the face should be lit with a floodlight, with one or more diffusers placed before it, depending upon the general tone of the scene. Position of this light should be a little below level of the face in order to reach into the dark shadows caused by the harder "key" light. At times, it may seem particularly difficult to reach the sockets of subject's eyes with light in sufficient intensity to keep from "burning up" the rest of the face. In such instances, use of an additional light, such as a baby spot, fitted with an orange or red gelatine filter will remedy the trouble. The colored filters serve only as an identifying medium so that position of the spotlight beam on subject's face may be clearly defined in adjusting the position of the light.

Women, particularly blondes, require a softer backlight than does a man, and this light is generally placed lower than for use on a man in order that the full contour of the head and hair-dress will receive adequate backlighting.

A very hot, hard light—between a crosslight and a backlight and termed in studio parlance a "kicker" — is often used to lend a startling effect on the back part of a woman's cheek and neck.

To lengthen a face for the camera, the key light should be raised higher. Shortening the face is accomplished by lowering the key light. Double chins and large jowels may be subdued by "washing them out" with a hotter floodlight, or a floodlight set in a lowered position relative to height of the face. Wrinkles may be subdued or eliminated altogether by using hotter general floodlights.

All this, of course, has to do with black and white photography. For color photography, many of the techniques for black and white do not apply. Diffusing a lamp for color photography is quite critical regarding the materials used for this purpose. Celloglass, gelatines and oils, used in diffuser materials, change the spectral value of light. Some substances may cause uncontrollable effects by polarizing the light. Scrims seem to be the most effective material for diffusion in color photography.

Flat lighting has been the common practice in lighting color sets, in both professional and amateur film production. The colors within the set contribute sufficient modeling to offset the otherwise flat effect from even light distribution. The complaint with this method has been that it detracts from the story and action by detailing inconsequential objects and particularly the background; composition of the picture is achieved merely by placing the camera, and without the aid of light masses as in black and white photography. Lately, however, modeling is creeping into the better Technicolor productions, and the amateur's skill in lighting his scenes for Kodachrome photography may be enhanced through closer study of recent Technicolor productions.

Dryer For Processed Films

• *Continued from Page 151*

sponge, causing it to rotate and thus advance the entire unit, at the same time acting to properly space the film on the drying reel.

The accompanying diagram shows dimensions and method of construction. The metal bracket may be cut from a piece of sturdy sheet metal and holes drilled at the points indicated. Two disc of plywood or similar material are required to back up and lend support to the viscose sponges. The short lengths of ⅜" pipe are soldered to the bracket and these support the sponges which are pierced at the center by short lengths of ½" tubing—this latter serving as a bearing to assure smooth revolving of the sponge discs over the ⅜" pipe attached to the bracket.

The ⅜" pipe supporting the top sponge, slides over the ⅜" threaded carrier rod. The entire unit is carried along laterally by means of a small pointed screw fastened to the copper tube of the top roller, as shown in diagram. This engages groove of the carrier rod. As the top sponge disc revolves, the pointed screw locking it in the spiral groove, causes the entire unit to travel along the carrier shaft. Since the same carrier shaft is used as is employed in winding film on the processing reel (as explained in the February article) the rate of unwinding from the lower reel to the drying reel above is exactly the same.

The two circular viscose sponges may be cut from a dry 3"x5" sponge with a jig saw. The cutting is quite easy when the sponges are dry. It is necessary to determine the extent of expansion of the sponge before cutting, since sponge swells considerably when wet. For example: diagram calls for diameter of top sponge when *wet* of 4". Thus if sponge is cut dry to a diameter of 3¼", it will

be the right size. In the diagram, diameter of the bottom sponge is smaller than the sponge above to produce a small amount of friction or wiping action. Where this is not wanted, diameter of the sponge and the disc support may be made the same as for the top sponge.

With the film wound upon the drying reel with this device, the final stage of processing is drying the film by evaporation. This is usually done by revolving the drying reel for a period of time either by hand or by means of a small electric motor connected with the drum. This action, however, often presents another bugaboo—that of stirring up dust. It is a known fact that a whirling reel will dry film much faster than a stationary drying rack, but the action also sets into motion any dust that may have settled nearby.

To overcome this difficulty, I made an enclosure for my drying reel composed of a light frame covered with two layers of cheesecloth dipped in lubricating oil and wrung dry. This enclosure is pictured in the lower photo on page 151. When the drying reel is fully loaded and ready to be set in motion, a loose flap of the treated cheesecloth covers the only opening making for a dust free compartment. Any dust which may be set in motion within the enclosure is immediately attracted to the oiled surface of the cheese cloth and held there.

With the aid of these two innovations, a stainless and dust-proof job of processing is assured. Both gadgets are easy for any amateur to make, even in these days of priorities and material shortages.

Getting Best From Recorders . . .

• *Continued from Page 148*

To adjust cutting depth of needle, there is another set screw on top of the cutting arm which may be turned counter-clockwise to reduce width of groove cut; and clockwise to widen the groove. Where various types and makes of recording blanks are used instead of just one, it is likely that with each type of disc, the needle may have to be adjusted to assure normal cutting results. For this reason, it is advisable to always cut a few grooves on a test disc of the new material before proceeding with an extensive recording.

In playing a recording, desired volume is obtained by adjusting the "gain" or volume control. The amount of gain required for good reproduction results is naturally dependent upon the level at which the recording was originally cut. Thus it can be understood that in making a recording, it should be cut at highest possible level so that in playing it, the volume control will not have to be turned to high and thus bring out annoying surface noises of the disc.

By turning up the volume control to an abnormal point when playing a low-level recording, surface noises are built up to a louder, more disturbing degree. While the highest level is desirable for recording, there is a normal limit. Too high a level will result in distortion and cause such wide modulation that grooves being cut in the record will intersect each other.

Most home recorders have level indicators of one type or another, the most familiar being the green "magic eye" that opens and closes according to the volume of amplification of the scund passing from microphone to the recording head. Here the manual of instructions supplied with your recorder should be referred to for correct reading procedure of the level indicator on your recorder.

Usually the correct level is attained when the "eye" just closes during that time when the loudest sound is being picked up by the microphone. A record that is cut with the level set too high

MOVIE OF THE MONTH

• FROM among the films submitted for review by readers each month, the editors select the best and award it Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. This award neither enhances nor affects the eligibility of such films for competing in Home Movies' annual amateur contest; all films submitted to the editors for review and criticism between January 1st and September 30th, 1944, are automatically entered in the annual contest, subject to a second review prior to final judging.

Films receiving Movie of the Month certificates for 1944 are:

JANUARY: "Bohemian Baloney," produced by Werner Henze, St. Louis, Mo. An 8mm. black and white film, 125 feet in length.

FEBRUARY: "Where the Mountains Meet the Sky," produced by Al Morton, Salt Lake City, Utah. An 8mm. Kodachrome picture, 125 feet in length.

MARCH: No award.

APRIL: "Desert Playgrounds," produced by Paul Kassen, Los Angeles, Calif. A 16mm. Kodachrome picture, 400 feet in length.

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will sound "hissy" when volume on player is turned up sufficiently for normal reproduction. Other results are echoing of the sound or the playback needle will jump a groove.

After the novelty of a new disc recorder has worn off, the serious recording enthusiast will soon learn that there is more to making good recordings than just putting a blank disc on the turntable, lowering the cutting needle, and speaking or singing into the microphone. The unsatisfactory reproduction of sound that often follows such procedure will quickly be recognized, and the attendant cause usually may be rectified by following the instructions on care and adjustment of the cutting head given here.

Accenting Movies With Humor...

• *Continued from Page 141*

Johnny, and in order to elude him little Johnny drops banana skins in the path of his pursuer, the audience will start to laugh even before the neighbor takes the inevitable spill.

There are several reasons why build-up adds to the comedy effect. In the first place our audience will feel cheated if we do not establish a logical cause or reason for everything that happens. All of us like to know the why of things. In the second place any act becomes believable if we show that it could or might happen. The fact that little Johnny had, so fortuitously, a banana with which to forestall his enemy, is completely overlooked by the audience in its desire to see the irate neighbor diverted in his attempt to catch Johnny. This brings us to another reason for using build-up: Suspense. Again using our illustration of Johnny and the banana peel: while we are sure of his intent in throwing the peelings on the sidewalk, we are not at all sure that the plan will work. Consequently, we are holding our breath, so to speak, until we see the neighbor come to grief.

The character or victim of a distressing situation must react to that situation, preferably in a close-up, giving the audience the full benefit of his mental or physical suffering. Remember Edgar Kennedy? The 'slow burns' that Edgar has made famous on the screen is his particular type of reaction. Thus when we photograph little Annie giving father a hot-foot, we should be sure to devote a little footage to father's suffering—hopping about holding his foot—before he recovers sufficient presence of mind to take out after Annie to teach her more respect for her elders.

In using the three elements described here to create comedy situations for home movies, it will be noticed that, starting with one basic factor—for instance, distress — the laughs resulting from a distressing situation can be kept up or increased by the addition of the other elements: inferiority and incongruity.

Suppose our irate neighbor in trying to regain his feet had slipped again—*distress*—and in doing so wedged his head tightly into an Easter basket lying on the curb—*incongruity*. He stands up, giving the audience the benefit of this incongruous sight and unexpectedly turns to face the snooty dowager lady from up the block. Remembering his manners, he attempts to tip his hat which, of course, is no hat at all but an Easter basket—*inferiority*. The dowager looks at him coldly, continues on down the street. If we wanted to give free play to our imagination, sticking to our basic principles of comedy, anything could happen from here on. The dowager could herself slip on the banana peel, *distress*—she could lose her hat in the fall, disclosing the fact that she was bald or wore a wig—*inferiority*—and since her hat had rolled into the street and been crushed by a passing automobile—she would be forced to accept her neighbor's offer of his hat, the Easter basket, thus making her an *incongruous spectacle*.

All comedy, whether it be the basis of a fine literary production, Bob Hope's radio programs, or a Walt Disney animated cartoon, invariably involves all the elements described here. The amateur, filming a movie around the home, a travel or vacation picture, or a pretentious dramatic effort, can and should inject humorous situations into his picture for maximum entertainment value. Analyzing the three basic elements described here, then fitting them to the filming idea at hand, will make any amateur movie a better picture.

YOUR MAGAZINE LATE?

IF YOUR copy of Home Movies arrives later than usual, remember that in addition to war time production delays, the nation's transportation facilities are taxed beyond capacity, often making it necessary to sidetrack second, third and fourth class mail in favor of first class postal traffic.

We appreciate our reader's patience under the circumstances and assure all that any delay in delivery of Home Movies at this time is entirely beyond our ability to prevent.

—HOME MOVIES.

ANNOUNCING

HOME MOVIES 1944 AMATEUR CONTEST

★ THE Lloyd Bacon Trophy—Home Movies' "Oscar" for the best amateur produced picture of the year—is the coveted award awaiting the lucky amateur submitting the best 8mm. or 16mm. picture in Home Movies' 1944 contest. In addition to the Lloyd Bacon trophy, there are awards for the first, second and third best scenario, documentary, and family films, plus achievement awards for best photography, editing, titling and sound.

★ ANY amateur-produced 8mm. or 16mm. film, black and white or color, may be entered in Home Movies' contest providing it has not previously received an award in any other national contest. Films submitted regularly for review and criticism by Home Movies' editors are automatically entered in contest, subject to a final review before contest closing date. Films entered during early months of contest need not be retained by the committee. They will be reviewed, rated and returned to owner as early as possible.

Prepare Your Contest Movie Now! HERE ARE RULES!

- Entries limited to 16mm. and 8mm. films. No. 35mm. reductions eligible. No restriction as to length or subject. Submit as many entries as you wish.
- Transportation on entries must be paid both ways by contestant. Where return postage is omitted, film will be returned via express, collect.
- Don't wait until final week to submit your films. Send them in as soon as ready.
- All entries should be titled at least to the extent of a main title. Professional or laboratory produced titles are permissible.
- Be sure to label film reels and containers, giving your name and address and the title of your film.
- No entry blanks are necessary. Enclose data with entry as to camera, lens, and film used; also, state whether filters, tripod, exposure meter, and any other equipment was used. This information has no bearing on the judging, but is of interest to the editors.

HOME MOVIES

Hollywood's Magazine For The Amateur



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Movie of the Month . . .

• *Continued from Page 146*

inch, and six-inch—a wide angle Hypar Cinor, plus Pola-screens and filters. For outdoor Kodachrome work, I use Bell & Howell haze filters which screw into the lens barrel. The haze filters add nothing to color values, but are helpful in penetrating atmospheric haze.

"I also own a 15-year-old Bell & Howell which has but two speeds and the original Cooke f/3.5 lens in universal mount. This camera performs as well as my 70DA and I use it as an auxiliary. My Bolex H-16 which I recently purchased is equipped with all accessories. A superior feature of this camera, in my opinion, is fact it consistently exposes every frame from the first to the last with the same degree of density.

"Lenses, which are the most important part of any movie camera, are the least appreciated equipment. It is truly said that a camera is only as good as its lens. The color results obtained in 'Desert Playgrounds,' I feel, justify my choice of lenses. There are other good lenses on the market, but in my opinion Taylor-Hobson-Cooke's are hard to beat."

A review of "Desert Playgrounds" would not be complete without a further word regarding the titles. Using a combination of Knight and Mitten letters, Kassen has produced some highly artistic and professional-like titles. The main title, an enlargement of which is reproduced here, is composed of these letters in various sizes and styles and the various lines are of a different color to lend emphasis.

Descriptive titles are composed of Knight letters tinted red and arranged over a solid blue background, and are devoid of distracting decorations usually found in many amateur titles of this kind. One is at once impressed with the obvious pains and research that went into the composition and execution of these titles. Along with the excellent photography and editing of this picture, its titling, too, contributed much to its success.

Reviews of Amateur Films . . .

• *Continued from Page 136*

justify its appearance, even though a little fiction must be resorted too, thus: "On the trail, we encountered three cub bears grubbing for food."

Fair continuity and editing combined with photography to net this picture a 2-Star Home Movies Merit leader.

NANCY JOINS THE WACS, an 8mm. Kodachrome picture 125 feet in length was produced by Mrs. A. W. Kortkamp of Moline, Illinois, who, incidentally has submitted quite a number of complete films in recent months.

In her latest production, a little girl, about 8 years of age, reads about the WACS, decides to join. She goes downtown to a WAC recruiting office. Here she answers questions, fills out forms, and is inducted. Next she purchases a little WAC uniform and thereafter engages in various patriotic wartime projects such as collecting scrap for the paper drive. Part of her training includes camping out, and the closing sequence is devoted to picturing her in a backyard tent, giving it the meticulous care of an expert housewife.

The natural and unaffected conduct of the girl contributes much to the charm of this picture which Mrs. Kortkamp has given excellent photographic treatment. Picture comprises both interior and exterior shots. The former are well lighted and exposure and focus on all scenes is precise. Excellent editing and good titling leave nothing to criticize in this picture which, like so many others, demonstrates what can be done to make home movies pleasing continuities instead of reels of unplanned, haphazard shooting. A 3-Star Home Movies' Merit leader has been awarded the film.

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 and 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

All films are returned promptly by insured express together with merit leaders and special analysis report.

TITLE TROUBLES

By GEORGE W. CUSHMAN

IF you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 1333 Locust St., Long Beach, Calif. In explaining your title troubles, include information such as type of equipment used, film, light source, and when problem occurs in finished title film, send along a sample of the film. Enclose a self-addressed stamped envelope if you wish a direct reply.

Q: Is it true that better contrast is obtained when titles are reversed than when developed to a negative only?—A. C. S., Louisville, Ky.

A: This depends entirely upon your developer. It is possible to obtain blacks that are opaque and whites that are transparent with either process, the success depending entirely upon the formula used.

Q: In making a zoom, should the title card easel move or the camera?—J. W., Jackson, Miss.

A: It makes little difference as long as the amount of illumination on the title card is not changed. Since most title outfits are constructed with the lights stationary, it would follow that the title easel should also be stationary, and the camera do the zooming.

Q: I note you have often recommended D-72 for developing positive titles; yet photo dealers and formula books say this is not a contrast formula. I have tried it, but find other formulas such as D-11, and especially D-9, give much better contrast. Why do you recommend D-72 if others are better?—R. P. C., Des Moines, Iowa.

A: Both D-9 and D-11 will give much better contrast than D-72 used full strength, but D-72 gives sufficient contrast for motion picture projection. Many workers believe that their titles must be white transparent letters upon an opaque background. This is not necessarily so. The background need not be absolutely opaque.

I recommend D-72 for two reasons: first, it is not so "temperamental" as the other two developers mentioned. The time of development (which should be about 2½ min. at 65° with positive film) does not have to be so exact as does the time on the others, nor does the temperature have to be so critical, either. As you know, D-9 must be used as soon as mixed, and used very carefully and correctly. The beginner, therefore finds D-72 much easier to use for this reason.

If a decorative background is to be used, D-72 will give a much better tonal quality than either D-9 or D-11. In fact, D-9 should not be used if other than a plain background is to be used for titles. Develop your positive titles correctly in D-72 and you will find the results highly satisfactory in every way.

Q: When placing my title, which is 9x12 inches, at a distance of 30 inches from the camera lens, and setting my camera lens for 2½ ft., what auxiliary lens should I use?—D. G., Pasadena, Calif.

A: In this instance you would not use any auxiliary lens since the camera lens is already focusing on the subject. An auxiliary lens is used only when the camera lens is not capable of focusing at the correct distance. If your lens would not focus closer than 4 feet for example, but your title was at 30 inches, you then would need an auxiliary lens.

Whenever possible it is always preferable to use the camera lens without an auxiliary lens.

Q: My title looks well-centered on the film when viewed with a magnifying glass, but on the screen the right side is flush to the edge and sometimes the side is cut off. Yet the left side is all right. How can this be remedied?—A. D. D., Buffalo, N. Y.

A: The trouble probably lies in your projector gate. The aperture in the gate apparently is not of the proper size and cuts off some of each film frame. You can do one of two things: either have the aperture filed larger on the right hand side so that it permits full showing of the film frame, or make your titles so that lettering is slightly to the left of the center of the frame.

Obviously, the former procedure is recommended. It is never considered good practice to place a title off center simply because there is an error in the way the projector is made. If titles were made off center, then whenever they were shown with a projector having a standard film aperture, they would appear off center to the left.

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Personalized Titles . . .

• *Continued from Page 150*

filmer, this time in typical Celestial regalia, is pictured in a reasonable facsimile of a Chinatown alley, reading a Chinese sign. Taking down the sign he turns it over and, pattering coolie fashion towards the camera, reveals the words "San Francisco" lettered upon it.

San Diego and sailors are synonomous, so it was only natural that the flirtatious sailor should be chosen as theme for the San Diego title. In this title skit, the filmer dressed in navy "blues" is shown trying to pick up a girl in the park. Turning his back to the camera, he reveals a sign pinned to his collar bearing the words "San Diego—1928."

Tacoma suggested the vast lumbering industry of the Pacific Northwest and for this title, our filmer dressed in the togs of a lumberjack. With cant-hook in hand he tackles imaginary logs in the vast "forest" of a city park. Then picking up a jack-saw, he walks toward the camera to reveal the inscription "Tacoma—1934" lettered upon it.

The above is a description of but a few of the title scenes staged to caption this filmer's collection of odd shots, but they will suggest to other movie makers how easy it is to inject a new note of interest in the titles of travel and vacation films. Possibly this is the very idea you have been looking for to link together a collection of odds and ends shots that have accumulated over the years. If so, all you will need is a single roll of film on which to shoot the title scenes, plus a little ingenuity in staging them.

The Reader Speaks . . .

• *Continued from Page 134*

thrash out our ideas so that the camera and projector we want will be available to use after the war is won.

The new size film advocated, I believe, is the solution to the development of practical sound for small film. While 8mm. sound may not be ready in the near future, I believe we should fully consider it now and we will at least have something to design sound equipment around later.—*Wilbur J. Babcock, Ft. Wayne, Indiana.*

Swappers

Sirs: Would like to get in touch with other movie amateurs who have footage in 8mm. of trains they would like to swap or sell.—*Wm. J. Plain, 401 Upton St., Redwood City, Calif.*

Sirs: Want to correspond with other amateurs who have made 16mm. Kodachrome movies of parades, western rodeos and flowers. Wish to exchange footage on same subjects. Have thousands of feet of same.—*Cam S. Wilmeth, P. O. Box 2289, Wichita Falls, Tex.*

Help Wanted

Gentlemen: I would like to communicate with a movie amateur living in Minneapolis, Minn., who would show some of my movies for Mr. and Mrs. E. R. Kienitz, 120 Seymour Ave., S. E., Minneapolis.—*W. C. Frishe, Box 344, Auburn, Ala.*

Information Please . . .

• *Continued from Page 138*

sharpest focus, scratch a mark on the lens barrel at this point, or better still, stick a piece of adhesive tape on the lens barrel and mark the point in ink. Repeat the photographic and developing process, with the camera set at various points, until a full range of focusing distances is established and marked on the lens.

As to the circle of confusion, you can forget about it unless, of course, you plan to study optics as a profession. The circle of confusion does not enter into the scope of the work of the average photographer or cinematographer. The term denotes a standard set up by the manufacturer to define the quality of a lens.

Use of the adapter, as proposed, will involve some loss of photographic quality. You see, a group of mathematicians worked for perhaps two years calculating the formula of that lens of yours; and when you place another piece of glass—even a filter—before it, you are doing something the original calculations did not allow for. The resultant effect is usually that of a slightly soft focus, when lens is wide open. However, many cameramen like this effect and in any case, you shouldn't find it extreme enough to be objectionable.

Desert Victory, a six-reel picture recording the great triumph of General Montgomery's Eighth Army over Field Marshall Rommel's Africa Korps; *Salute To the Navy,* a one-reel stirring tribute to the men who are fighting the war on, under, and above the Seven Seas; and Public Health Service, a one-reel picture showing the common menaces to good health of a community and how they are overcome by a smoothly functioning public health department, are three new 16mm. sound subjects that have been added to the rental library of the Princeton Film Center, Princeton, New Jersey. Subjects are available for rental or outright purchase.

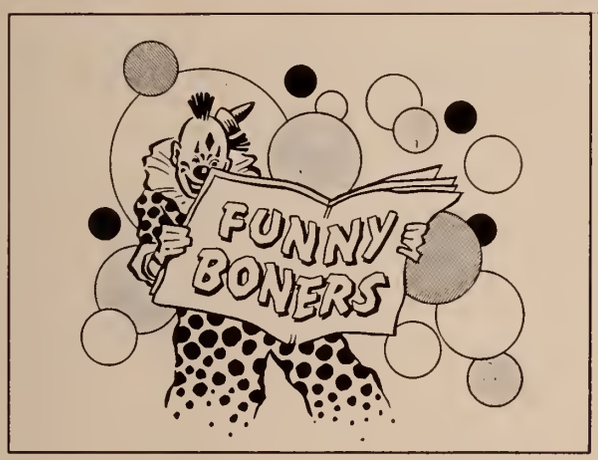
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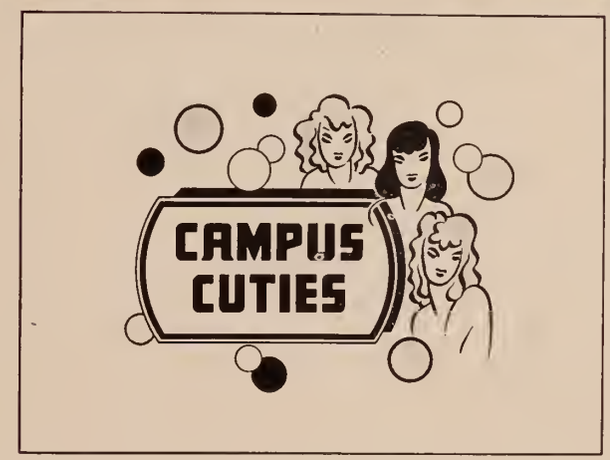
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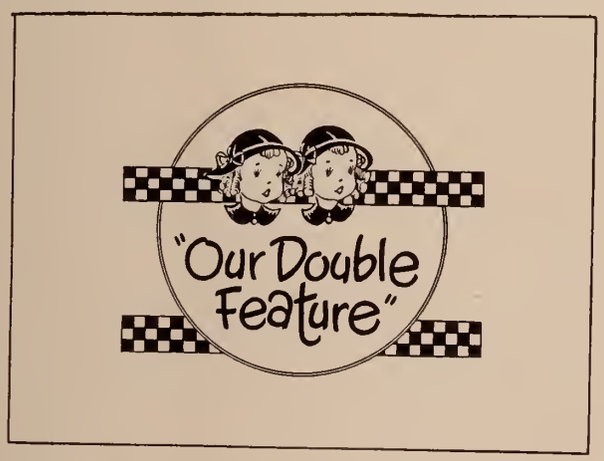
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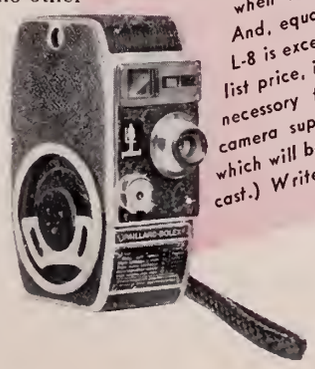
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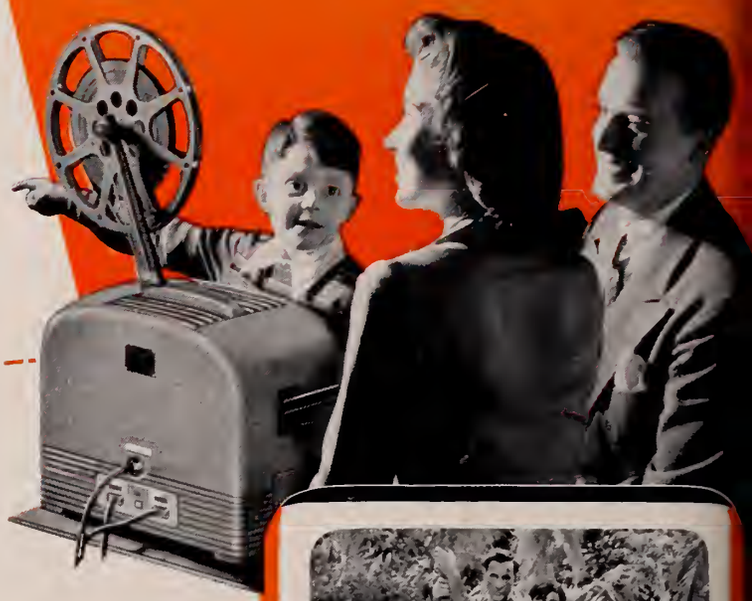


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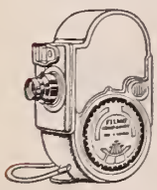
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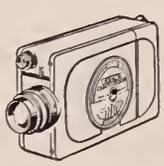
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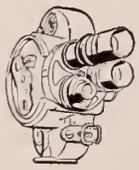
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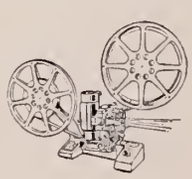
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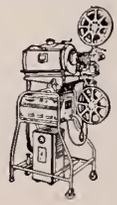
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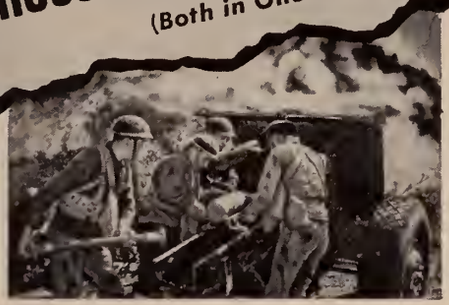
HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR

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1

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2

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HM-5

REVIEWS... of Amateur films

By J. H. SCHOEN

Yes Sir, That's My Baby is an example of the purposeful filming serious movie makers are undertaking today after passing through the embryo stage of random shooting. Lon Wadman, of St. Louis, Missouri, who made the picture, wanted it to feature their little son and the children of their friends and neighbors. He could have simply shot a few scenes of the children at play. Instead he decided to write a little playlet in which all of the children would appear along with himself and wife and some of the children's parents. *Yes Sir, That's My Baby* was the result.



Running 200 feet in 8mm. black and white, the picture tells the story about a man and wife who have to produce a baby in a hurry to pose as theirs in order to favor a rich uncle whose surprise telegram informs them he's en route for a visit. Husband suddenly remembers that uncle bought them their home and automobile after being told the couple had a son, ostensible to be named for him. Faced with the problem of quickly producing a child, the couple promptly dress and go in search of one they can borrow or even steal for the occasion.

The husband tries to entice a little boy away from his home with candy only to be thwarted by its mother; he then tries to kidnap a child in the park. Finally, after numerous efforts, the husband returns home with a bright little lad in tow. Another telegram from Uncle arrives—this time, advising business forces him to postpone trip. Husband and wife are relieved and the wife suggests husband can now take the child back to its parents. Husband then reveals he adopted the baby.

The original story was conceived by Mr. Wadman and credit is due him for the several comedy moments written into the earlier sequences such as the little human touches in scenes of husband dressing, and of him being locked out of his house as he goes in search of the morning paper clad only in his underwear.

Photography is excellent throughout with nice lighting in the interior shots especially notable. Editing is a masterful job as is the titling with lettering superimposed over effective fabric backgrounds. Only criticism is that the iris-in and -out effects should be eliminated in all subtitles.

Picture received HOME MOVIES 3-Star Merit leader.

As Ye Sow is another photoplaylet premised upon a good story idea but hampered by a slow getaway on the screen. Story concerns a movie amateur who decides to make another picture. He is suggesting the idea to his wife as the picture begins. Flashbacks indicate wife remembers the fuss and muss that occurred when hubby made his last picture. Admonishing him to be more careful, she finally consents, and husband begins to make notes for his scenario.

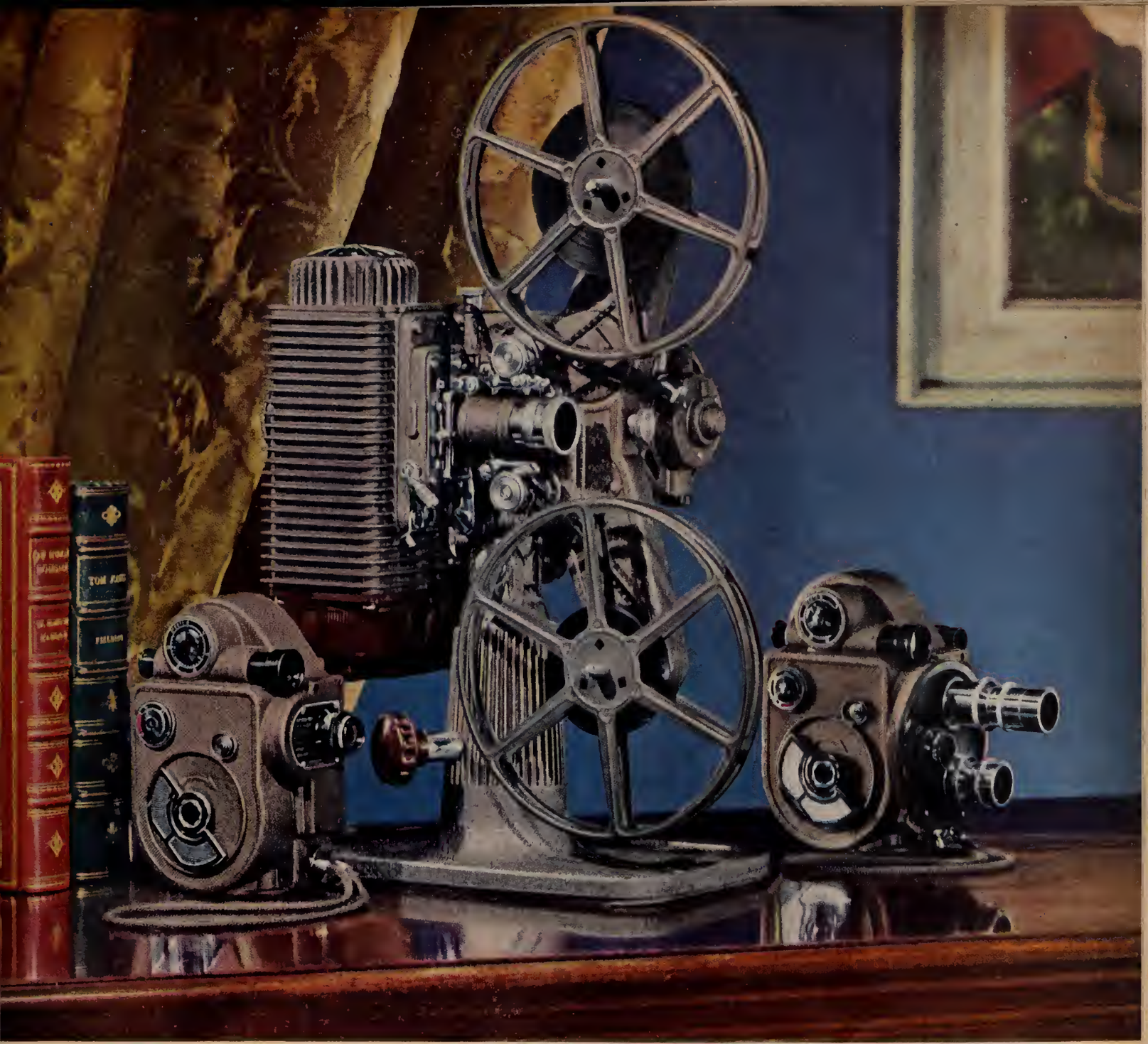
While doing so, he falls asleep and his story appears in the dream sequence that follows. This shows the husband and wife preparing to shoot a scene for the picture. Husband is adjusting lights, camera and etc., then makes the first take. There's trouble with lights going out, fuses to be replaced, and of a window shade that insists upon rolling up just as the camera is about to be started. The husband's repeated drawing of the blind attracts a snoopy neighbor who suspects he's passing signals to an enemy agent.



She calls the F.B.I. who dispatch an investigator to the movie maker's home. After considerable effort the m.m. finally convinces the G-man trouble is nothing but a faulty window blind and he is left to continue with his shooting. The husband eventually awakens from his dream to find his wife beside him, urging him to come to bed.

In criticism, there was need for more

• Continued on Page 210



Revere—A Name Renowned

Revere owners are justly proud of their movies and of the equipment with which they are made and shown. Craftsmen, skilled in precision methods, have built into these smart-looking 8 mm. Cameras and Projectors many advanced features assuring easier operation and sharper, steadier movies . . . Fine as the present Revere Cameras and Projectors are, improvements are being developed that will further enhance Revere's outstanding leadership in the home movie field.

REVERE CAMERA CO., CHICAGO, ILL. *Makers of Fine Cine Equipment*

Revere 8

WARTIME DEVELOPMENTS TO BETTER POSTWAR PHOTOGRAPHY

Better Lenses, Filters and Film Emerging From Crucible of War

By LARS MOEN

IT would be almost superfluous to point out that a large share of today's standard photographic practice has been contributed by the motion picture industry. Fast panchromatic film, incandescent lighting, fine-grain developers, glamour effects of every description—all of these owe a great deal to Hollywood, which spreads its photographic output far and wide over the world.

So don't be surprised if, after the war, Hollywood has a few more things to contribute to general photographic practice. One of them, very much in the air in Hollywood for some time now, is the matter of lens calibration. Don't let that term "calibration" frighten you; what we are dealing with here is not a complication—it is a big simplification.

What it means is simply this: it is proposed so mark lens apertures (or stops) with figures which bear a direct relation to the amount of light passed by particular lens at a particular opening. Perhaps some readers will be surprised to learn that the present markings don't indicate this. The reason they don't is rather simple. The present "f" number is fixed by the mechanical diameter of the iris diaphragm, which is just one of the things controlling the amount of light which reaches the film. If the lenses were of some ideal substance which passed all the light on to the film, absorbing none and reflecting none back toward the subject, the diaphragm opening would represent the true "speed" of the lens.

However, most lenses today are of glass, and glass absorbs a small percentage of light and reflects a considerable amount from each surface. This absorbed and reflected light is all subtracted from what ultimately reaches the film, and cuts down the real light transmission of the lens.

As an example of how this works, take two lenses made by the same firm: lens "A" and lens "B", both working at f/6.8. Lens "A" has four air-glass reflecting surfaces, and 78% of the light reaches the film. Lens "B" has eight reflecting surfaces, and only 60% of the light gets through. This means that the f/6.8 lens "A", working wide open, is really equivalent to an f/7.7 aperture, and the lens "B" to an f/8.8.

It is obvious that a careful worker, who had been using lens "A" for high precision work, and who changed to a lens "B", would have to increase his exposure 30% to get the equivalent result—and this is by no means an extreme case.

In the early days of lens-making, each manufacturers had his own system of marking stops, and conditions were chaotic. Largely through the efforts of the Royal Photographic Society in England, the "f" system became practically universal. Kodak attempted for several years to popularize a system known as the U. S., or Uniform System, but the preponderance at that time of foreign lenses with "f" markings led to its abandonment.

Reform in this direction can be considered from several angles. We may stick to the "f" system, and simply correct the values to allow for light lost in the lens. Or we may, at the same time, adopt a more rational system of stop numbers, so that the numbers will bear a simple relation to exposures.

For the "f" system is anything but rational. As every photographer and cinematographer knows, at least in a general way, the "f" number is the focal length divided by the aperture. An eight inch lens with a one inch aperture will be eight divided by one, or f/8. But the same lens, at f/4, does not require half the exposure. Nothing as simple as that! We have to divide the one into the other, then square the result, to get the exposure difference, and learn that f/4 needs only a quarter the exposure of f/8. So, if we are going to be realistic about lens stops, why not adopt a system in which exposures will be directly proportional to the numbers? It seems reasonable that a Stop 2, for example, should require twice the exposure of a Stop 1, or half the exposure of a Stop 4.

That, in brief, is what several Hollywood studios are experimenting with, and it is fairly certain that it will be adopted by some of them. Then, if it works out well, there is little reason to doubt that the practice will spread beyond the confines of Hollywood. Another time, we'll tell more about how this new system is to be applied.



★ ★ ★

THE question of "f" values and their correction brings up another point: the variation in "f" value with focussing extension. When a lens is racked out so as to photograph the object "same size," the actual speed of the lens is one-quarter of that at infinity. (The lens is racked out to twice the extension, and the speed is the square of this.)

Therefore, any fully logical system of correcting "f" values should take this into account. It is obviously not too difficult to put in a mechanical movement which will shift the lens aperture scale as the camera is racked out, and recent patents have covered ways of doing this.

Another important item is depth of focus. Every amateur knows that as you stop down, the depth of focus increases—but the question is how much? He can find out by consulting elaborate depth of focus tables, but that is hardly convenient in the midst of a busy shooting day.

What is needed—and what a few expensive still cameras already provide—is a depth of focus scale alongside the focussing scale which shows how much before and behind the main focus point is acceptably sharp. This scale should shift as the lens aperture is changed.

Such items are by no means fantastic and need not be especially complicated or expensive—but it is such little things that are going to make the popular winners in the competitive race for camera business after the war. Smart manufacturers are thinking about them now.

★ ★ ★

Another simplification you can pretty confidently anticipate is that of filter terms. At the present time, these are complete chaos. A "G" filter may be yellow, or green, or red, depending on the maker, and the numbers differ with each firm. Actually, it is obvious that the letter should tell the color, and the number should tell the depth of color—as they do in the case of Harrison & Harrison filters for example.

Agitation for simplification has been started and the idea has made considerable headway. Now the Armed Forces, through the American Standards Association, has notified manufacturers that it wants filter names simplified and standardized as soon as possible. The Armed Forces get what they want—so we may be sure that a simpler, better system of identifying filters will be one by-product of the war.



A few sailboats on the water

WHAT'S so different about *that?*

Well, if you look at the picture for a moment, you'll realize how *lifelike* it really is . . . how brilliant and sparkling it would appear on your screen.

Ansco Hypan Reversible Film can help you do it.

It has high speed; fine grain; and a fully panchromatic emulsion.

Add to that Hypan's high resolving power and effective anti-halation coating and you're sure of getting the kind of motion pictures you *like* . . . and *will be proud of.*

Load up with Ansco Hypan. It is especially designed for outdoor use where brilliant contrast and clear, sharp results are desired.

16mm Hypan Reversible comes in 50 ft. and 100 ft. rolls. Twin-Eight Hypan Reversible is available in 25 ft. (double-width) rolls.

Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation.

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(FORMERLY AGFA ANSCO)

8mm and 16mm

HYPAN REVERSIBLE FILM

KEEP YOUR EYE ON ANSCO — FIRST WITH THE FINEST ★

CINE ROUNDUP

★ News Topics of Interest in the Realm of Movie Making

A meeting between movie amateur Al Morton of Salt Lake City and song writer Billy Williams was recently brought about through appearance of an article in HOME MOVIES describing Morton's Movie of the Month, "Where the Mountains Meet the Sky."

Williams, who wrote the song on which Morton based his movie, was playing an engagement with Sammy Kaye's orchestra at the Palladium in Hollywood. One member of the band, an amateur movie maker and subscriber to HOME MOVIES, saw the article in the February issue, called it to Williams' attention. Williams telephoned the editor, asked if it would be possible to see the film inspired by his popular song.

It was a coincidence that Sammy Kayes' orchestra was scheduled to play an engagement in Salt Lake a few weeks later, and arrangements were made for Morton to give a "command performance" of his picture before the entire orchestra.

So enthused was Billy Williams, he visited the Morton's home the following evening to see the film again. With him were members of the orchestra who also are amateur movie hobbyists: Frank Oblok, "Butch" and Fred May, and "Doc.". "Butch" and "Doc" brought along some of their 8mm. films taken in the course of their engagement tour across the continent.

The advent of Ansco and DuPont into the color film field has resulted in a startling decision on the part of Technicolor to abandon the old Technicolor three-film color system for the cheaper and simpler monopak (virtually 35mm. Kodachrome) color film for 35mm. theatrical picture production.

Significant is the recent statement by the *Hollywood Motion Picture Review*, studio-exhibitor trade paper:

"Every 'A' producer knows that black-and-white films are doomed to be relegated by reference to the pre-war era, soon to be remembered only as we remember silent films, and that the television of pictures by direct wire to theatres will demand color films exclusively."

★ ★ ★

Oil dropped on hot metal and blown through a tunnel over dry ice (carbon dioxide) makes the fog used in storm and weather scenes required in Hollywood motion pictures.—*Science & Mechanics.*

★ ★ ★

Hey Rookie, sparkling G. I. revue produced by the men at Fort MacArthur and which played to packed houses night after night at the Belasco theatre in Los Angeles, has been filmed in 16mm. Kodachrome and sound by Telefilm, Inc., commercial sound studio of Hollywood. Prints of film will be furnished camps here and overseas which original show troup is unable to visit.

The entire production was filmed at the Belasco exactly as it was presented to nightly audiences. A battery of 16mm. sound cameras picked up the action from various angles and sound was recorded with Telefilm's mobile sound recording unit backed up to the stage door.

★ ★ ★

Home Movie sound enthusiasts who play records on turntables with their films, will be pleased to learn that WPB has released to record manufacturers more shellac for the manufacture of discs. It will take some time for the new records to reach music store counters but when they do, they'll be a better product. Also, number of pressings will be increased on discs in greatest demand. It is probable you will soon be able to buy those records you've searched for so long to supply music for your pictures.

★ ★ ★

New, deluxe 16mm. sound projector for homes which is intended to give performance equal to that of 35mm. theatre projectors is reported just off the drawing boards and will soon go into production.

★ ★ ★

It is a little early yet to look for the supplies of 8mm. and 16mm. film for your camera which Harold Hopper, former chief of the WPB's motion picture division, strongly hinted may be available soon.

In a statement released at the time of his resignation from WPB, Hopper predicted an end of raw film rationing "sometime this year," asserting that essential film needs of the army and navy have been met and production should be sufficient to permit "unlimited sales even to amateurs and the general public."

Since then, however, the situation appears to have changed. *Film News*, in its April issue, reports as follows:

"Although no rationing order has been issued by the WPB, a serious shortage of 16mm, raw stock has developed as a result of orders placed by the Armed Forces exceeding the existing supply. Print schedules of several government agencies were affected last month."

★ ★ ★

Those who have watched the steady progress of 16mm. toward the profes-

• *Continued on Page 209*



• Al Morton, producer of 8mm. Kodachrome picture "Where the Mountains Meet the Sky," receives congratulations from Billy Williams, songwriter whose ditty by same name inspired Morton's picture. In background is Mrs. Morton and orchestra leader Sammy Kaye. Occasion was visit of Kaye's orchestra in Salt Lake City before whom Morton screened his picture. Williams is vocalist with Kaye's band.

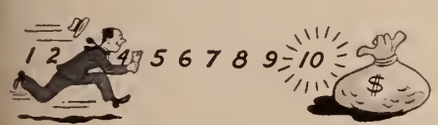
Some ABC stuff about E



IS A VERY important letter in this war.

It's the name of the War Bonds you buy—"War Savings Bond Series E."

As you know, a Series E Bond will work for you for ten full years, piling up interest all that time, till finally you'll get four dollars back for every three you put up. Pretty nice.



The first job of the money you put into "E" is, of course, to help finance the war. But it also gives you a wonderful way to save money.

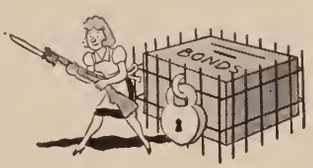
And when the war is over, that money you now put away can do another job, can help America swing over from war to peace.



There'll come a day when you'll bless these Bonds—when they may help you over a tough spot.

That's why you should make up your mind to hang on to every Bond you buy. You can, of course, cash in your Bonds any time after you've held them for 60 days. You get all your money back, and, after one year, all your money plus interest.

But when you cash in a Bond, you end its life before its full job is done. You don't give it its chance to help you and the country in the years that lie ahead. You kill off its $4-for-every-$3 earning power.



All of which it's good to remember when you might be tempted to cash in some of your War Bonds. They are yours, to do what you want with.



But . . . it's ABC sense that . . .

They'll do the best job for you and for America if you let them reach the full flower of maturity!

WAR BONDS to Have and to Hold

The Treasury Department acknowledges with appreciation the publication of this message by

HOME MOVIES

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



TWIN ENGINE BOMBER REVS UP IN RAIN

Taken with a Graflex-made camera equipped with Graphex Shutter (made for Graflex by Wollensak).

Says *The U. S. A. at War* (U. S. Camera Annual 1944) which counts this photograph among the great war pictures of the year: "In this striking action shot you can actually see the splashes as the two crew-men slosh through the wet."

OFFICIAL PHOTO, U. S. ARMY AIR FORCES

Reporting the U.S.A. at War... Wollensak *High Speed* Shutters

THE NEW *Rapax* SHUTTER . . .

- Designed for accurate, high-speed exposures—from 1 full second to 1/200 second and 1/400, depending upon model.
- Features NEW TYPE Blade Arrestor—eliminates use of spring control; makes possible extreme speed and accuracy.
- Serving our armed forces today . . . available after Victory in sizes to fit all popular focal length lenses.

The Rapax with *f*4.5 Wollensak Velostigmat Lenses is essentially the same as the Graphex Shutter with Optar Lenses—both made by Wollensak Optical Company for the Folmer Graflex Corporation.



ARMY NAVY

Wollensak

ROCHESTER, N. Y., U. S. A.

HOME MOVIES
Published in Hollywood
MAY 1944

SO, YOU WANT TO SHOOT FLOWERS!

By FRANK KNAUS

IF people today are bored with too many movies of flowers, it is only because such pictures have been filmed with the same disregard for continuity and pictorial composition as are many other home movie subjects. There is much of interest, in the delicate coloring and construction of flowers ultra-closeups bring vividly to the screen, that people seldom have opportunity to observe in the casual contact with the real thing. There is drama, too, in movies of flowers filmed by time-lapse photography, and thrilling continuity in pictures of flowers made more real through clever composition and camera angles.

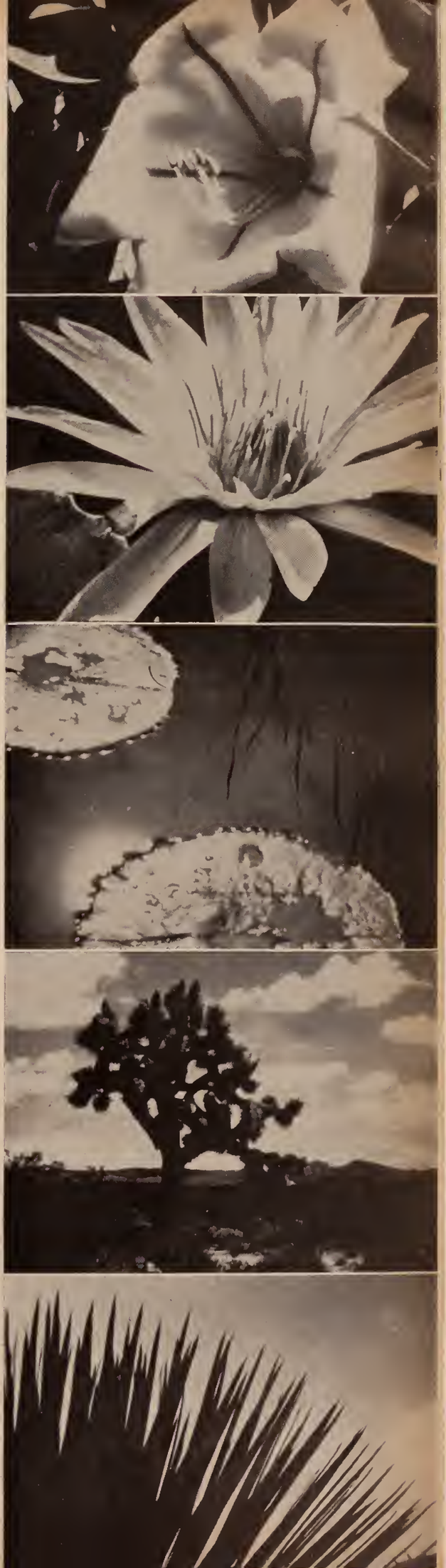
There's an art to filming flowers and blossoms that sets such pictures apart from the normal run of flower movies. Admittedly, there are few motion picture subjects more static or inanimate than flowers; yet, by the simple expedients of composition, camera angles and camera movement, one can present the subject with a fresh viewpoint.

The myriad of May flowers brought by April's showers afford some fine filming opportunities right now, and movie makers, fortunate to get color film, will be concentrating on the rare picture material developing within their gardens this month.

In filming "Cavalcade of Color," I began with the flowers in my garden, then turned to the flower beds and lily pools of public parks, finally winding up my venture with a sequence of shots of flowers and blossoms of California fields and desert. I learned that hazy light conditions are preferred for flower filming, because this softer light does not induce heavy shadows that conceal texture of the flowers. I found the easiest subjects to film were the wild flowers because their locale offered none of the restrictions of camera movement and use which one often has to contend with in public gardens and conservatories where tripods are not permitted. In such locations, the desired angle shots and ultra-closeups are almost impossible to obtain.

Most amateurs who have made movies of flowers have discovered that

• *Continued on Page 202*



• Here are frame enlargements reproduced from author's 16mm. Kodachrome film, "Cavalcade of Color." Note fine detail in first two shots, unique composition in the third, and the effect gained by use of low camera in the fifth. Skillful composition and good editing mark this picture one of the best of its kind.



● Fig. 1—Typed title cards are the easiest to make and simplest to film. While a special typewriter titler is necessary to their filming, this may easily be made by any movie amateur.

TYPE YOUR TITLE CARDS

By GEORGE W. CUSHMAN

THIS is the first of a series of articles by Mr. Cushman treating the subject of title card lettering. In subsequent issues he will discuss use of block letters, hand lettering, printing press, etc., giving vital "here's how" information for every amateur title maker.—EDITOR.

MOST movie amateurs who neglect to title their films do so because they have encountered difficulty in lettering title cards. Few are skilled with drawing-pen or paint brush, while others find block letter sets inadequate. Many of these amateurs continue to overlook the simplest method of making titles—the typewriter.

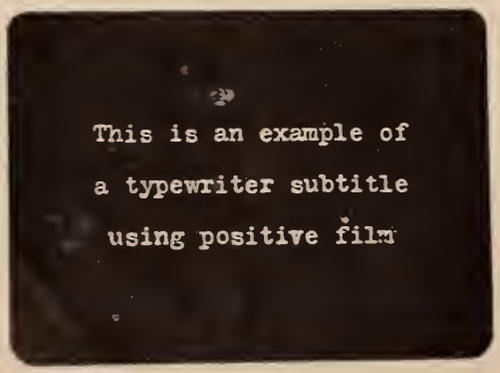
If you own a typewriter or have access to use of one, you have the means for lettering quite satisfactory title cards for home movie films. Typewritten titles are easiest to prepare and photograph, are easy to read, and they are adaptable to either black and white or Kodachrome movies.

The decision to make typewritten titles involves more than the use of a typewriter. The method for photographing them must be considered, too. Unlike with large hand-lettered title cards or titles composed of block letters—titles large enough to be photographed without aid of auxiliary lens and titler—typewritten title cards require the use of a small typewriter titler or a similar arrangement that permits shooting the small typed cards at ultra-closeup range and involves use of an auxiliary lens before the regular camera lens. Such titlers may be purchased on the market, or may easily be constructed by the amateur handy with tools. Plans for a simple typewriter titler appeared on page 18 of the January 1944 issue of HOME MOVIES.

It should be stated that typewritten titles are more adaptable to sub-titles than to main titles, although it is possible to make a satisfactory main title by lettering with capitals and shooting the title card at closer range in order to make the lettering appear larger on the screen. Most amateurs prefer to compose their main titles by hand lettering, block letters, etc., and employ typewritten cards for the lengthier sub-titles. Once the amateur is won over to typewritten titles, his future pictures invariably are more thoroughly titled. Far too many amateurs throw in the sponge after making their main title, having found the going too tedious or difficult.

The average typewriter titler establishes a distance between camera lens and title board of 8 inches which allows for a title card area of 3 1/8" by 2 3/8" where regular lenses (1" for 16mm. and 1/2" for 8mm. cameras) are used. This is the maximum title area. The area limits for the text or wording is still smaller, because allowances must be made of approximately 3/8" in from edges of title card to provide a margin. Thus we have a lettering area of approximately 2" by 1 5/8" which allows for a maximum of 21 characters of pica typewriter type to the line which is approximately four average words. Depth of this title area will allow for a maximum of five lines of type or roughly a maximum of 20 words per title.

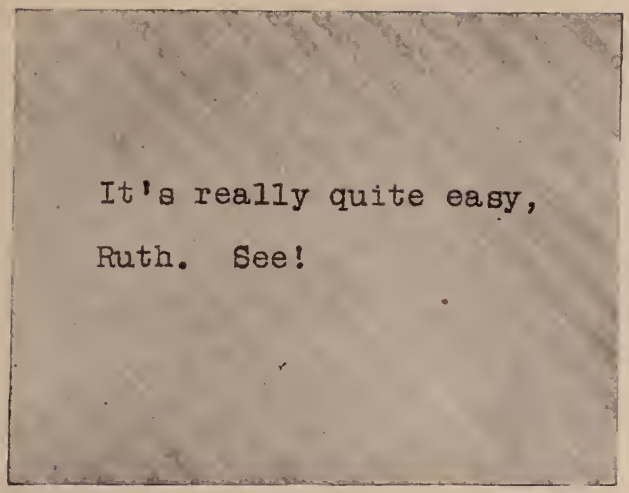
Naturally the typing of such small title cards involves some difficulty of handling in the typewriter, but this can be overcome by one of several methods. A mask of black paper can be made with an area cut out corresponding to



● Fig. 2—Title at left was typed on a white card. Shot on positive film, values were reversed in developing, resulting in title with white letters on black background.



● Fig. 3—Where typewriter will not hold small title cards securely, here is a remedy. Using an ordinary sheet of typewriter paper, lay title card upon it and sketch outline with pencil. Then with a razor blade or sharp knife, cut four slits as shown in sketch, insert card, and type.



• Fig. 4—Example of title typed on wallpaper, typing directly through carbon paper instead of through ribbon. Note interesting pattern provided in background by wallpaper design.

the lettering area. This mask is laid over a sheet of paper material on which title is to be typed as a guide to spacing letters and lines accurately. After the text is typed, any errors in centering can be corrected in cutting the title card from the sheet of paper. Another method is to simply type all titles on one large sheet of paper, with light pencil lines indicating the 2″ lettering limit, then centering and cutting out teach title card separately afterward.

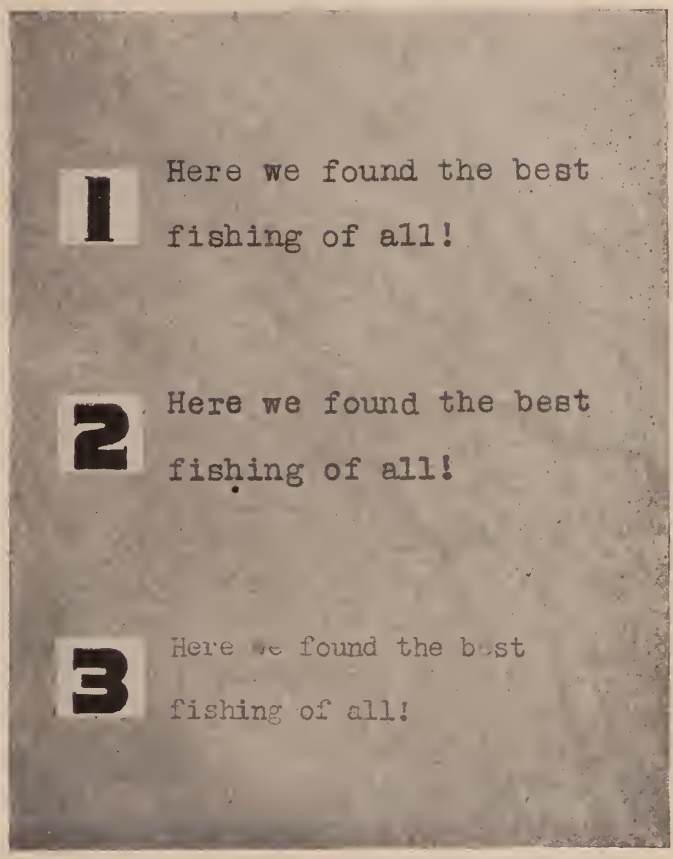
Still another method is that illustrated in Fig. 3. A title card holder is made from a sheet of light cardboard or index bristol. Size of title card is drawn upon it, then slots cut at each corner as shown. Title cards may be held firmly in place in the typewriter by first inserting corners in slots of the card holder and the holder inserted in the machine.

It is hardly necessary to state that a good clean impression of each letter is vital to a clear, easily readible title. A fresh black ribbon should always be used and where such is not available, each letter should be struck a second or third time—that is, re-typed over the original impression—to insure a clear, black impression. Moreover, type of the machine used should be thoroughly cleaned before use, otherwise type clogged with lint and ink will produce blurred impressions.

Best results are had where typewriter ribbon is removed from the machine altogether and typing is done directly through carbon paper. The sharper contrast obtained is illustrated in Fig. 5. Where a great many cards are to be typed, cards can be cut deeper than necessary and a piece of carbon paper, cut from a fresh, unused sheet, pasted lightly to top edge of card. After typing the card, the carbon paper may be detached and destroyed. Care must be taken not to smear the freshly typed card. Smeared carbon cannot be satisfactorily erased, and a new card must be typed when this occurs.

Irregular impressions and bad alignment of type characters are two faults that often show up in typewritten titles. Both of these are illustrated in Fig. 6. Here, because of faulty adjustment of typewriter or because of uneven pressure on keys, the characters t, e and s are above the line. Uneven pressure on the keys caused the letters i, t and s to print darker than the rest, and the letter e much lighter.

Title makers often go to great lengths to secure decorative material for their title card stock. Here the type of film to be used is an important factor. Where titles are to be made on positive film, and thus the text will appear



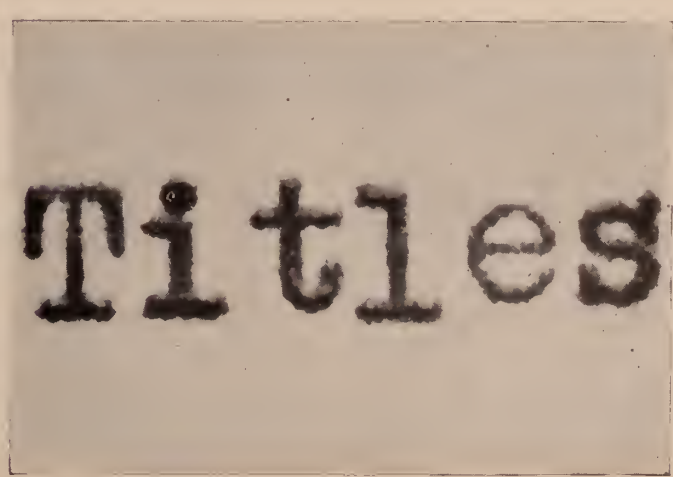
• Fig. 5—Three examples of title typing: 1—Use of Pica type and carbon paper—no ribbon; 2—Pica type with regular ribbon (double impressions); and 3—Elite type and medium light ribbon. The latter is not considered satisfactory for best results in titling.

white over a dark background, a plain white card will produce best results. If a decorated material is used in which some of the decoration is printed in dark colors, this portion of the decoration will be reversed in tonal value the same as the lettering, and where lettering appears over such areas it will become lost.

Where titles are to be filmed with black and white reversal film, a wide choice of decorative backgrounds may be used. Wallpaper, with small, subdued patterns is a popular material for title cards. An example is that shown in Fig. 4. Discarded wallpaper sample books are a source of such title card material and usually are to be had from paint stores and wallpaper dealers.

For Kodachrome titles, there is a wide variety of colored typewriter ribbons to be had. Thus it is possible to print text in green, brown or red on cards of contrasting colors such

• *Continued on Page 210*



• Fig. 6—Typed word highly magnified shows irregularities in impression of type where typewriter is not properly adjusted or keys are not struck with uniform pressure.

Thar's Gold In Them Reels Of Odd Shots, Podner. Take Another Look At 'em!



• Two marines on the make get no response, decide to forget dames and take in a show in Jack Shandler's "From Now To Victory," assembled from odd shots.



• They take in Earl Carroll's, then the Ice Follies. This is one of the numbers they saw, filmed by Jack Shandler in 16mm. Kodachrome. Marines on the make was theme for tie-in shots linking odd footage together in pleasing continuity.

PRIZE MOVIES FROM POT SHOT FOOTAGE

By CURTIS RANDALL

IT took a war to make some of us realize we hadn't placed much value on many things in the past. But rationing made us appreciate the value of a pat of butter, a teaspoonful of sugar, a smooth tread tire and a gallon of gas. It caused many movie makers to recognize the potential value in reels of discarded shots made earlier, screened once or twice, then laid away.

Today, more and more cinebugs are re-appraising old footage, shooting a few tie-in shots or titles, then editing the material into interesting continuities. Handicapped in their customary movie making activities by the film shortage, these amateurs are finding new interest in editing and titling material neglected in the past in favor of strictly filming pursuits. And no doubt this will have the effect of improving the general calibre of pictures of the future. Cinebugs who couldn't be bothered editing and titling in the past, are now learning the real pleasures this phase of the hobby affords.

An interesting picture emerging from this new-found cineamateur activity is "From Now To Victory," a 400-foot 16mm. Kodachrome picture composed of choice footage culled from among stored shots and given the substance of continuity by virtue of additional footage shot for the purpose. It is the handiwork of Jack Shandler of Los Angeles.

In that mythical "bottom drawer," Shandler had an accumulation of footage on the Ice Follies, the floor show at Earl Carrolls' and shots made sometime earlier of sailors and marines coming ashore at San Pedro. He conceived the idea of making these scenes the basis of a film story involving two marine friends of his. In fact, it was the marines' visit on furlough that started the whole business.

Asked to make movies of the boys on leave, Shandler consented but planned his shots with the object of using them to piece together the collection of scenes made earlier at the Ice Follies, Earl Carrols, etc. After this new footage had passed through the editing stage with the odd shots, Shandler had a picture that told the story of two marine's on leave.

The picture opens with shots of shore boats disgorging sailors and marines on leave at San Pedro. The camera follows them up the gangway and to the street and finally centers upon two marines. What are they doing? Why appraising passing dames, of course. One marine has singled out a girl and whistles to her. No response. Both give the wolf call to another. No reaction. They decide to see a show.

Here the sequence of shots made at Earl Carrolls' begins. The two marines are shown entering the famed night spot. Then follow scenes of the stage show.

Afterward, there is additional effort to strike up acquaintance with girls without success. The two marines part, and one goes to the Pan-Pacific Auditorium, scene of the Ice Follies show. Here he is attracted to a girl waiting outside the auditorium. She spurns his advances. He decides to see the show.

At this point the splendid color shots of the Ice Follies begin. All of the acts are pictured with nice handling of the camera. Exposure is good considering the hazards of filming this show in Kodachrome indoors.

It is a coincidence that the marine encounters the same girl outside the

auditorium after the show, and a little more persuasion brings the marine success. The girl becomes friendly and the two stroll over to a nearby park. The closing shot shows them embracing on a bench.

Thus, with a little new footage—less than fifty feet—Shandler tied together about 350 feet of previously filmed material that up to that time, had neither beginning nor end. It has become a worthwhile picture and already has proven the most popular in his library.

Mrs. David Cameron, of Salt Lake City, whose filming was described in the April issue of HOME MOVIES, followed still another method of tieing odd shots together to achieve screenable continuity. Her medium was poetic titles and singularly enough, she has titled her film "Pot Shots." It is 300 feet in length in 8mm. Kodachrome.

In the beginning, "Pot Shots" was truly that—a collection of scenes made around the house and garden or on automobile trips out into the country or into the mountains. But the interesting titles link together all the material to hold attention until the final fadeout.

There are twenty different subjects included in the reel and introduced or described by 25 subtitles in verse of which the following is an example:

"We never tire of lovely Bridal Veil Falls,
Which plays so gracefully over Provo Canyon walls. . . ."

Picture begins with scenes of the state capitol building. Then there are sequences of shots of Bridal Veil falls; a dog and cat romping playfully; ducks enjoying the cooling mist of a lawn sprinkler; lineman repairing wires; members of the household gardening; flowers; soldiers and mobile gun units on parade; a dam under construction; a pack horse train in the mountains; steers; a farmer tilling his soil; tumbleweeds in a whirlwind—a rare and beautiful shot; autumn foliage; a big football game; goats and sprightly kids; general farm scenes; monkeys in closeup studies; deer in snow; and a finale sequence of colorful sunsets.

Admittedly, these are indeed a hodge podge of subjects to be included together in one reel; but nearly every movie amateur has a collection of similar shots. Mrs. Cameron wasn't content to let them lie idle. She got busy with her titler, drew generously upon her imagination, and an interesting 300 foot subject resulted. Of course, her odd shots were interestingly filmed to begin with, and if there were any under- or over-exposed shots, any footage spoiled by light leakage, she judiciously relegated them to oblivion.

Leon C. Sprague of Los Angeles is one movie maker hit hard by war time filming restrictions. It has been his custom to carry his camera along on cross country trips and to shoot movies without restraint. Gas and tire rationing and shortage of film temporarily ended all this, and like all active cinebugs, Sprague simply couldn't forget his hobby. He, too, had footage of interesting places that was too brief for a complete subject, yet important enough to belong among his library of screenable films. There were sequences of scenes made at San Juan Capistrano, Atlantic City, Coney Island, Niagara Falls, Yosemite, and Canada. With no film and no gas for new filming ventures, Mr. Sprague decided to work over this old footage.

Idea for his tie-in shots involved a man who buys a magic carpet which carries him from place to place at his command. The necessary new footage required only a single roll of film. After the tie-in shots were edited in together with titles, Mr. Sprague's new movie, titled "The Magic Carpet," unfolded smoothly on the screen as the story of a man plagued by wartime restrictions and unable to take his customary vacation.

The picture begins with hands picking up and opening travel folders. There's a cut to the man reading the folders, obviously aware he cannot visit any of the places. His thoughts are shown in quick "flash" titles: "Tires Frozen!" "Don't Travel By Train!"; "Stay At Home"; "No Vacation!", etc.

"Gee, I wish I had a magic carpet!" he says wearily, then falls asleep in his easy chair. He dreams of buying a magic carpet. He hurries home with his new treasure, gets his camera and tripod. He spreads out the carpet and sits down upon it. With a majestic wave of his hand, he commands: "Magic carpet, take me to Mission San Juan Capistrano." The next is a double exposed shot showing the man and carpet sailing over the trees and housetops enroute to Capistrano. Arriving at the Mission, he exclaims: "Oh boy! It works!" and gets up from the carpet which obviously has come to a smooth four point landing on the lawn. Rolling up the carpet and tucking it under his arm, he begins his tour of the mission. After this follows the sequence of shots of the mission filmed earlier.

The magic carpet scenes are repeated to introduce the scenes of Atlantic City, Coney Island, Niagara Falls, Yosemite National Park, and Canada. An interesting variation in his titles was that intercut in the magic carpet scene

• *Continued on Page 211*



• Spreading out his magic carpet, the traveler commands it to take him to interesting places—a clever tie-in idea for odd footage.

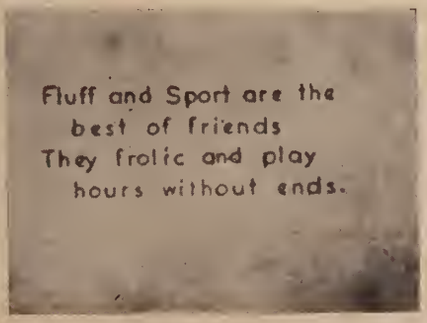


• The spoken titles were well executed in Leon Sprague's clever scenic film composed of odd footage tied together with titles and gag-shots.



• Arriving at Mission San Juan Capistrano, the man rolls up his magic carpet and begins his tour of the Mission, pictured in 8mm. Kodachrome. All photos are 8mm. frame enlargements.

• Mrs. David Cameron used poetic titles to tie together a series of odd shots, thus forming an interesting subject for her library.







• Fig. 1—Plastic safelight enables checking film image at intervals during processing. Note that light socket and electric cord are heavily insulated to prevent shock to operator working with liquids.



• Fig. 2—A paper punch, rubber band, and an enameled hairpin are the implements required to make a foolproof means of attaching film to reel in a manner to allow expansion and takeup of film during processing.

SHORT CUTS THAT MAKE PROCESSING A SUCCESS

By ARTHUR M. SHARP

THE success of home processing of movie film depends a great deal upon the attention given small details. Even after such problems as temperature control and proper drying of films (as discussed in the March and April issues) are solved, there remain the little tedious problems that usually crop up at the last minute. And a good processing job requires that everything run along smoothly until the film is finally taken off the drying rack and spooled.

One detail is the business of filtering the processing solutions. Where the amateur does considerable processing, he will use his bleach, clearing solution, second developer and fixing solution over and over again—providing he filters them each time. Now filtering can become a tedious and sometimes sloppy task.

In draining solutions from the processing tank, I run them directly into one gallon glass jugs and let them stand until all sediment settles to the bottom. Then I siphon the clear liquid into clean gallon jugs. This is done by placing the jug to receive the siphoned liquid on a shelf below the full jug. Using a rubber tube with one end fitted with a length of curved glass tubing, I suck up the solution carefully until it enters the glass tube, then withdraw the glass tube and insert the rubber tube into the empty jug. This starts the flow of liquid from one jug to another. Using the glass tube safeguards against drawing any of the poisonous liquid into the mouth when starting the siphon action. It is important to thoroughly wash the glass tube after each siphon operation.

Another troublesome detail for processors who do not yet have a system of control, such as described in the March issue, is that of adjusting temperature of solutions to 65° before starting to process film. Now the simplest way to have processing solutions at the right temperature is to store them where the desired temperature can be maintained. This suggestion may seem questionable at first, but it is feasible.

• *Continued on Page 208*

• Fig. 3—A converted cream whipper serves as mixer for processing chemicals, assuring speedy preparation and thorough compounding.



• Fig. 4—A small developing reel attached to shaft of main processing reel affords means of processing or developing short lengths of film.



What Kind of Filmer Are YOU..?

By RUSSELL KERLINGER

ACCORDING to a recent survey, there are more than 1,000,000 8mm. and 16mm. cine cameras in active use in the United States today. Some of the movies made by these cameras are good, some are bad, but they are all made with cameras capable of good photographic results.

Some of the owners of these cameras achieve poor results because they have not had their cameras long enough and therefore lack the necessary movie making experience. Some of them make poor pictures because they have been unwisely instructed. But either group can make better pictures simply by putting their mind to it and mastering the techniques of good cine photography.

What kind of a filmer are you? Good, bad, or indifferent? Do you refer to meter or exposure chart before shooting? Do you forget to remove the cap from your camera lens? Do you know the difference between "regular" and type A Kodachrome? Can you make good titles? If you're not quite sure, perhaps the 14 questions below on use of your camera will help you. At any rate, try your skill. See how smart you really are!

1. There are 25 lineal feet of film in one camera spool of double 8mm. film (50 feet, single width). At 16 F.P.S., forty frames of film pass by the lens in two and one-half seconds. Allowing scenes an average of ten seconds, how many separate shots will a roll of film make, just in case you're figuring how much film you'll need for that next movie making project?

2. Why do experienced filmers, when taking a meter reading of an individual out of doors, usually hold the meter near and pointed towards subject's face?

3. If you want to get slow motion, you must increase the speed of your camera above 16 F.P.S. If meter reading indicates an exposure of f/11, what will be your lens opening for the exposure made at the faster camera speed of 32 F.P.S.? How do you arrive at this?

4. The glove compartment of your car may seem a safe place to carry your camera and extra rolls of film. Do you know why it is not?

5. One of the most frequent mistakes beginning amateurs make when filming out of doors on travels and vacations, is panning wildly back and forth in an effort to capture a lot of picture on the least amount of film. Granted that you have learned not to pan too much or too fast and especially not to pan forward, then back over the same scene again, what is best procedure when there's limited film but endless colorful scenery beckoning your camera?

6. We continue to see screened, both 8mm. and 16mm. Kodachrome films in which a yellowish-red light-flash appears intermittently along one edge. This is caused by light striking edge of film before or after exposure. Do you know the most frequent cause?

7. If you have shot all but ten feet of a roll of regular Kodachrome out of doors, and wish to use the balance on indoor shots illuminated with photofloods, how can you be sure that color values in the latter fotage will balance with those of scenes shot out of doors?



● Whether or not you make good movies depends not so much upon your equipment as your ability to use it competently.

8. If light conditions call for opening one full stop from f/4 and calibrations on your f/1.9 lens following this figure is f/3.5 and f/2.8, where would you set the new lens opening? Why?

9. The outdoor landscape shots of many beginners are often greatly underexposed, especially objects in those areas below the horizon line. Do you know what causes this?

10. Flat lighting generally gives truest color results but produces poorest black and white pictures. Why is this?

11. Many movie amateurs do not own a photo-electric exposure meter, yet they get good photographic results with their cameras. This being true, why is an exposure meter important?

12. Fades are now generally recognized as an important effect in accenting home movie scenes and sequences. Do you know the simplest method of producing them with your camera?

13. In every camera, there is a certain amount of parallax between lens and view finder, depending upon the distance they are from each other. Because of this, filmers in shooting closeups often cut off the heads of their subjects or find only part of the subject within the picture frame when scene is projected? How can this error be avoided?

14. A tripod-mounted camera results in smooth, jiggle-free pictures on the screen. If you haven't a tripod as yet, what can you do to insure steady pictures when using your camera? See answers on page 200.



• Nearly all 8mm. camera lenses are constructed with the same infinite care as 16mm. lenses. Other factors in the photographing and screening of 8mm. films often affect the final photographic result.

Can 8mm. Camera Lens Performance Be Improved?

By DR. A. K. BAUMGARDNER

THERE has been so much criticism regarding 8mm. camera lenses—some just, some unwarranted—that the situation deserves clarification, especially in view of the growing expectation for post-war cine cameras capable of fabulous performance. Many 8mm. cameraists, unable to get sharp pictures, ask why better lenses are not available for their cameras. Not a few have seen demonstrated the sharp difference in definition in the results obtained with one make of 8mm. camera as against another—not to mention the decided contrast in screen results compared to 16mm. pictures.

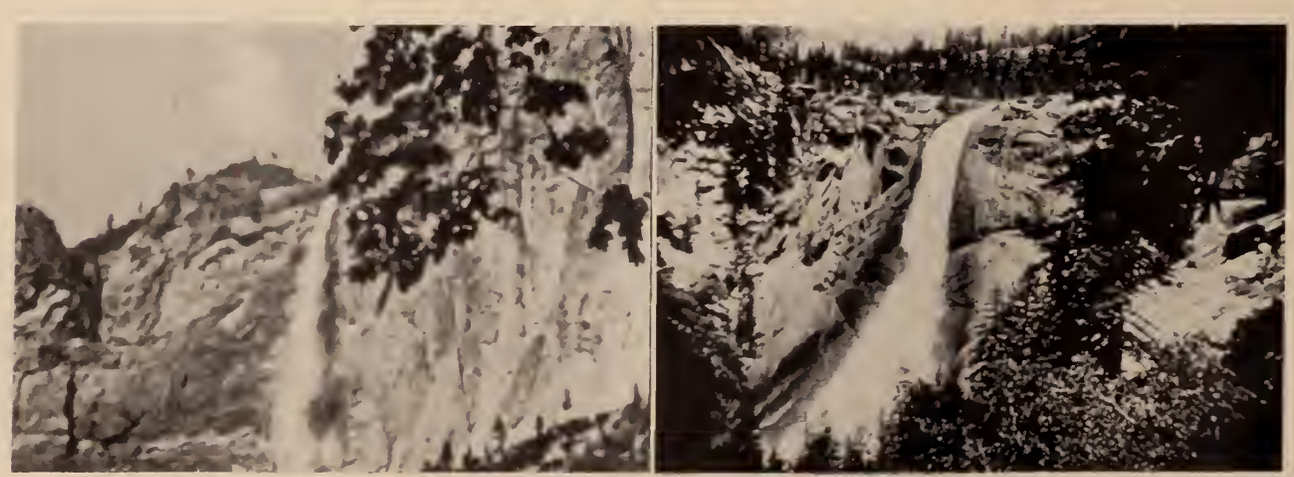
It is the writer's opinion that lenses of 8mm. cine cameras are not entirely responsible for some of the faults which may be attributed to them. There is potential reserve power in all well made lenses waiting to be used as soon as many improvements in emulsion speeds and mechanical adjustments of diaphragms and focusing mounts can be made. The operation of the mechanical parts of both cameras and projectors will probably undergo much improvement before 8mm. takes its place as an exhibition medium.

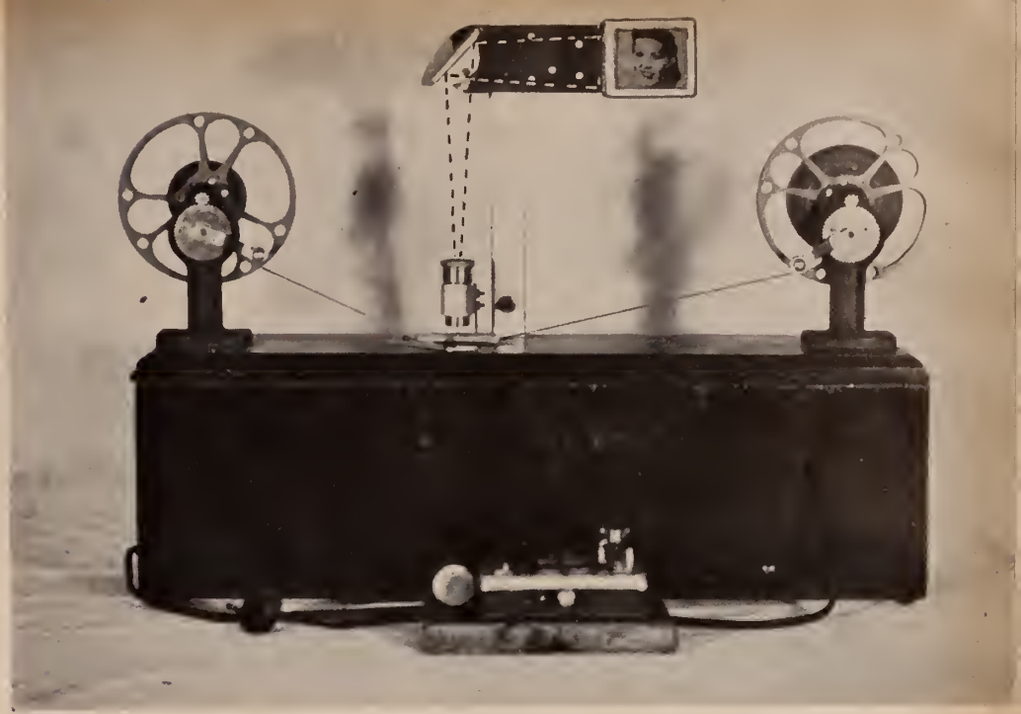
The formulae of lens structure are rigidly applied in 8mm. lenses just as they are in 16mm. lenses in respect to the focal length relationship, diagonal of plate, and diaphragm opening. This basic fact must be recognized to admit the fact that we do get pictures with 8mm. equipment. If 8mm. lenses did not conform to the fundamental laws of optics, these results would not be possible. I do believe that there are practical limits for all equipment and I further believe that 8mm. amateurs are generally under the impression that they can do everything with 8 that can be done with 16. I differ in this opinion I have made many comparisons and have witnessed several comparative tests and I positively know of no instance in which 8mm. quality has equaled 16mm. quality, other factors being equal.

The only 8mm. films I have seen which have been superior to 16mm. have been due to human failures in the use of 16mm. and extra care and caution of 8mm. operators, and these are unequal factors. Limitations of 8mm. are less noticeable until they are compared with 16mm. and this has been demonstrated many times wherever both are shown to one gathering.

• *Continued on Page 204*

• Below, left, is frame enlargement from 8mm. film and, at right, 16mm. frame enlargement of a similar scene. Note greater clarity and detail in the latter. It is this difference that has 8mm. movie makers clamoring for better lens performance. They overlook, however, the 4X greater enlargement of the 8mm. image.





• Above photo-diagram shows how author's home-made film viewer works. Film passes beneath lens; image is projected upward to system of mirrors and onto 2" x 2" screen.

A SIMPLE HOME-MADE CINE FILM VIEWER

By HERBERT E. MOORE

ONE of the most important cine accessories for the movie amateur is a film viewer. The most ideal is the "motion" editor which projects a small image of the film in motion so that it may be viewed exactly as seen on a full size projection screen. Film viewers of this type are the Craig Projecto-Editor and the Bell & Howell Filmotion Editor—both reportedly unavailable until after the war.

In the meantime, enterprising amateurs can make an effective optical film viewer which, while lacking the intermittent motion feature of the commercial viewers, will enable the operator to view individual film frames enlarged and projected on a translucent screen as the film is run off from one reel to another by means of rewinds.

Such a device is pictured above and the construction details given in diagrams at bottom of page. Since almost every amateur owns a projector, he already possesses the most important part of this film viewer—the lens. The gadget is specially designed to utilize the lens from one's projector which may be borrowed temporarily for the purpose and returned again to projector when editing chores are completed.

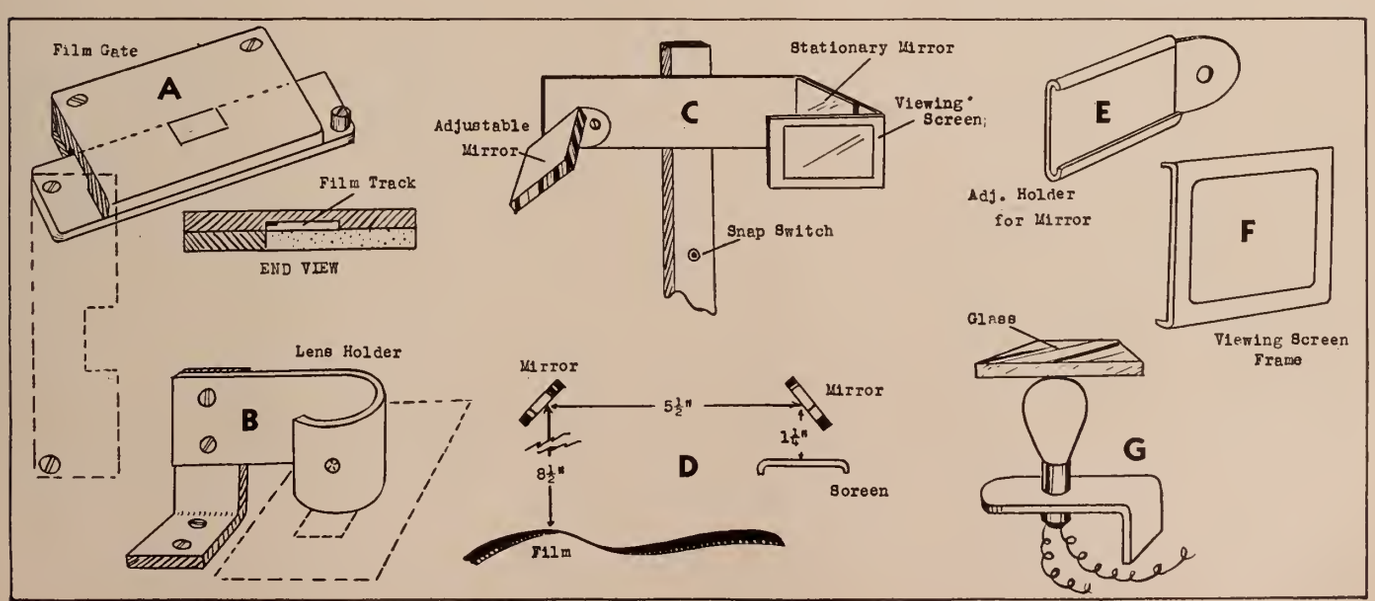
Although the following specifications cover construction of film viewer for 8mm. film, they also are applicable to one for 16mm. Only change necessary would be in the film aperture and track in the film gate A, and in size of the projector lens holder.

Using the lens from a standard 8mm. projector, the device will provide a projected image approximately 2" by 2" on the small screen, and this can be viewed in normal sitting position with room lights turned low. Material necessary for building the viewer may be found around almost any home or garage workshop, or may be purchased at small cost. The writer's only expense in building the original was for two small handbag mirrors, one 110 volt base plug, one automobile tail-light bracket and a 100 watt lamp to fit same. The small snap switch I salvaged from an old radio.

By using larger or smaller mirrors, or by changing the focal distance between lens and projection screen, a larger or

• *Continued on Page 207*

• Diagrams below show method of constructing each part for this simple optical film viewer.



MOVIE *of the* MONTH



• Expert titling is a feature of this new addition to the roster of Movies of the Month. Titles are well composed, photographed and edited.



• Scene shows Auxiliary Firemen manning a pump truck in practice maneuvers. Good camera angles like this are frequent throughout the picture.



• The Auxiliaries are shown details of operation of fire fighting unit, then take over the apparatus in drill practice conducted by Fire Chief. There was no opportunity to rehearse shots like these as practice drills were official, not staged especially for the picture.

By J. H. SCHOEN

"LURE of the Sirens" was not chosen the Movie of the Month because it is a great picture photographically, but because of the successful manner in which the amateur producers threaded an interesting story line through what is essentially a record film. It does, however, achieve high standards in all other departments of picture making, and what shortcomings exist in photography are due to problems arising from the current film shortage.

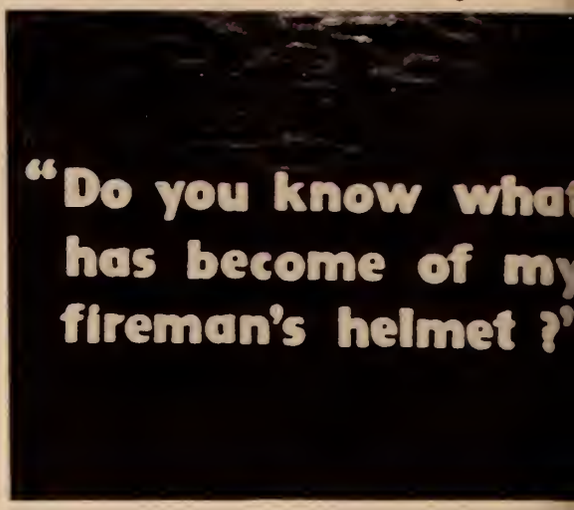
Movie makers who still believe that record films should be shot straight should see "Lure of The Sirens." Essentially, it is a film record of the activities of one group of San Francisco Auxiliary Firemen, and conceived primarily to show the training received by members of these important war-time civilian defense units.

In order to broaden appeal of the film, it was decided to fortify continuity by picturing the training events around a central humorous character. Running a little over 400 feet in 8mm. black and white, the picture was produced by the San Francisco Amateur Producer's Guild under the guidance of Louis C. Muller.

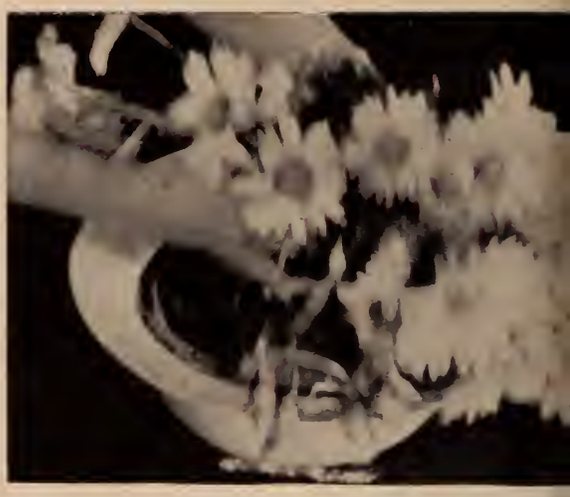
The picture begins with informative titles establishing the time — "One Sunday Morning." Scene opens in the offices of chief of the fire department where plans have just been completed for a city-wide training test of Auxiliary Firemen. A call is sent out to all members of the Auxiliary and the camera then centers on two citizens— one a member of the Auxiliary who, when searching for his helmet, discovers his wife has used it as a flower bowl, and another, a hen-pecked husband ordered out early into the garden to hoe the radishes.

Enroute to the firehouse, where the Auxiliaries are to gather for instruc-

• *Continued on Page 200*



• Above title introduces one of the several humorous sequences in the picture. It is spoken by one of the Auxiliary Firemen to his wife.



• Having used the helmet as a flower bowl, wife hastily retrieves it, empties it of water, and returns it to her patient husband.



• But he doesn't seem to mind. A fireman sees just about everything, you know! So what's a little moisture on his headpiece, compared to the thrill of performing before the Fire Chief. All photos are enlargments from 8mm. black and white film.



• Average home recorder cuts discs no larger than 10 inches in diameter and at a speed of 78 R.P.M. Most of them can be altered to cut 12 inch discs at 33-1/3 R.P.M. to provide continuous sound for single reels of movies.

BETTER SOUND DISCS FOR YOUR MOVIES

By KENNETH CARLSON
Author of "Sound Advice"

THE average home recorder, such as used for making records to be played and synchronized with projection of home movies, can be altered to cut inside out; to cut at the slower speed of 33-1/3 R.P.M.; and to cut 12 inch records. Such features are usually found only in professional recorders and are of interest to the movie amateur because they enable him to make records with a longer playing time. It is often possible to record all the sound, music and dialogue necessary for one film on a single 12-inch disc.

In making disc recordings for home movie films, experience has shown that much of the amateur's attention must be devoted to watching the projector when attempting to cut a record in synchronization with the projected picture. The recorder, therefore, is often neglected with the result that shavings foul the cutting needle, affecting quality of the recording. By altering recorder so that the cutting action is from inside the record toward the outside, instead of from edge of disc toward center, the problem of shavings fouling the needle is eliminated. The needle travels away from the cutting, leaving the shavings behind. The operator need only start the recorder and thereafter devote his attention to regulating his projector, speaking the narration, or to any other tasks involved in making the recording.

Experiments made with several models of home recorders revealed that the necessary alteration involves an expense of about $3.50. If you will look beneath the chassis of your home recording unit, you will see a long threaded rod which is part of the lead screw assembly. (See Fig. 1) This rod is called the "lead screw" because it leads the cutting arm of recorder progressively from outside of disc toward the center, causing the needle to cut a uniform spiral groove in the blank disc. This contact between lead screw and cutting arm is made when the cutting arm is lowered on the blank disc, and the "follower arm" (Fig. 1), extending from shaft supporting cutting arm, engages threads of the lead screw.

To cause the cutting arm to move from the inside of the turntable toward the outside it is necessary to reverse the action of the lead screw assembly. This involves installing a new lead screw with the threads cut in reverse. Thus, when the follower arm engages threads of the new lead screw, it will be forced to travel from the inside toward the outside. The alteration is a relatively simple one.

First, lift the turntable from its spindle. Revealed will be three set screws

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• Diagrams below show working parts of average home disc recorder as a guide to making alterations suggested by author.

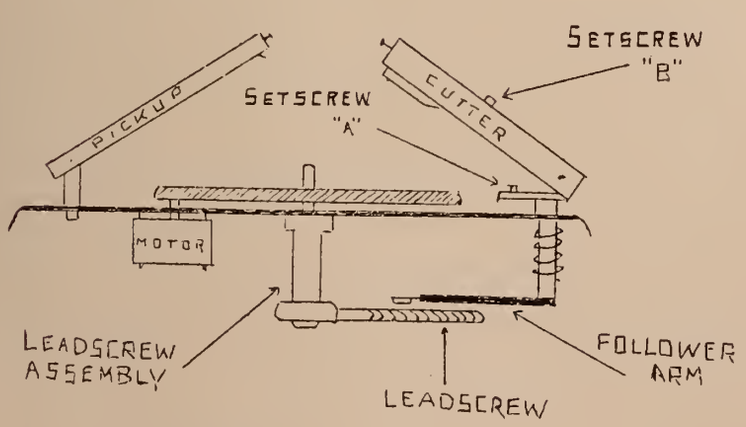


FIGURE 1.

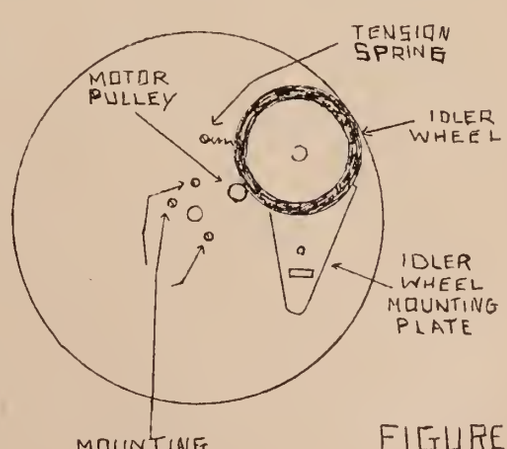
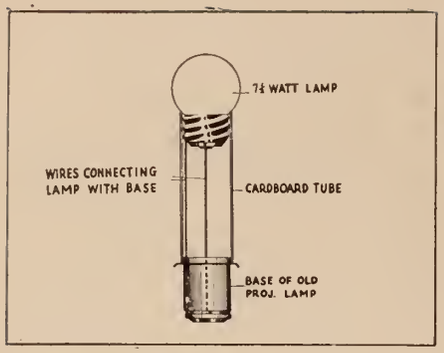


FIGURE 2.

THE EXPERIMENTAL



Copying Lamp

Where light of reduced intensity is required in a projector used for duplicating or copying film, excellent results may be obtained by replacing regular projector bulb with a regular 7½ watt lamp built up as shown in accompanying sketch.

Fitted to the base of an old discarded projector bulb is a tube of heavy cardboard or bakelite of required length. Two wires soldered to base of 7½ watt bulb are extended through the tube, as shown, and soldered to projector bulb base, completing the unit. This, inserted in lamphouse in place of regular projection lamp, provides right amount of printing light for copying work.—*W. G Stunden, Calgary, Alta., Canada.*

Film Scorer

Below is a simple film scorer that any movie fan can build for himself in a few odd hours. Material consists of 2 pieces of celluloid 2″x3″x1/16″ thick (items No. 1), 2 pieces of celluloid 1″x3″x1/64″ thick (items No. 2), 6 small bolts 1/16″ diameter x 5/16″ long, with nuts (items No. 3), and 1 Gem type razor blade (item 4). The spacer pieces (item 2) are cut larger than needed, but can be trimmed flush with item No. 1 after final adjustment. A slot is cut in one piece of item 1. This slot is ½″ long, centrally located and just wide enough to accommodate the thickness of a razor blade. This is important as too wide a slot will allow play in the blade and accuracy in scoring the film cannot be had. After assembly of items 1, 2 and 3, items No. 2 can be set the width of 16mm. film, locating each item 8mm. from slot. The distance between items No. 2 can be held accurately if a piece of 16mm. film is slipped between them.

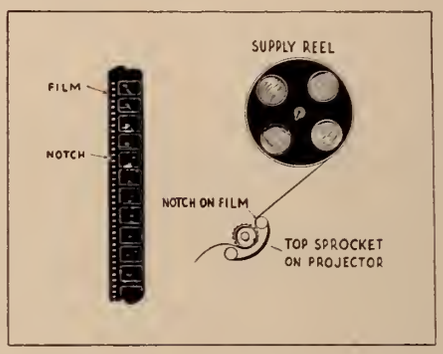
In scoring the film, it should be pulled through the scorer while holding the blade in position shown. A very light pressure should be applied to the blade. A fine line scored on the film is sufficient to break the film with a clean edge. It is important that scoring is done on the emulsion side only! In breaking the film after scoring, the film should be folded with the emulsion side outward until film snaps. After split is started in film continue pulling film through fingers until entire length is separated.

Several trials with small pieces of film should be made so as to adjust centering pieces (item No. 2) to obtain finest accuracy. After adjusting, bolts should be tightened securely. —*Don W. Koss, Berwyn, Ill.*

Reference Record

Since I first began taking movies, I have kept an accurate record of every shot on 3″x5″ file cards. This may seem quite a bother to some, but in these days when every shot must count, I find it an invaluable aid in judging correct aperture setting for subsequent filming. It is all the more useful since good exposure meters are so difficult to obtain. Memory sometimes fails but the card always has the data.

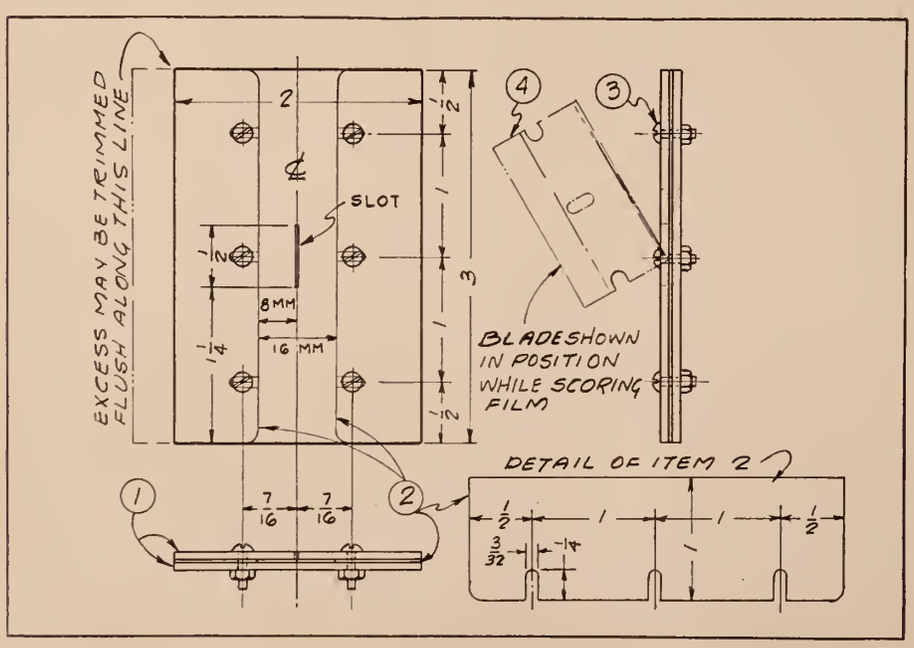
I start a new card with every roll of film, thus making it very easy to compare results with different brands of film. On each card I record the type and speed of the film; date picture was shot; time of day; aperture setting; and weather conditions. A review of the cards enables me to calculate exposures for shooting at a later date under similar conditions.—*Burton Alvis, Middletown, Calif.*



'Syncing' Record and Film

Here is an idea for "sound-minded" amateurs who employ records played on turntables to provide sound for home movies. Where trouble is encountered in cueing sound with film or in starting record and film simultaneously at the right point each time, use one of the stroboscope discs which were printed in the September 1942 issue of HOME MOVIES, placing it upon the record turntable. Place turntable next to projector so that spill light from film gate falls upon the stroboscope, and adjust projector or turntable (or both) until synchronization is indicated by stabilization of lines on the stroboscope.

With projector threaded, start projector and turntable simultaneously with player needle in first groove of record. A few tests will be necessary to determine where a starting mark must be placed on film in order that scene or opening title will appear on screen simultaneously with beginning of music. In these tests, make temporary marks on edge of film with soft pencil or crayon, then when exact starting point is determined, cut notch in edge of film as shown in sketch. Notch should correspond with some particular position of film in the projector as at top of first sprocket as pictured here. Thereafter, film should be threaded in projector with notch in this position,



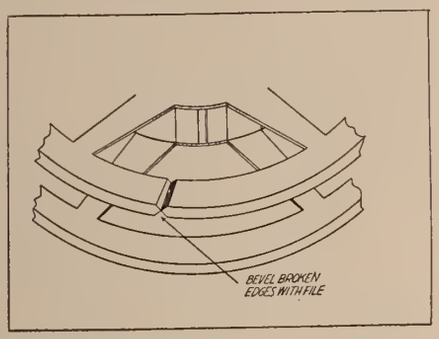
CINE WORKSHOP

gadgets, tricks & shortcuts contributed by Cinebugs

PASS 'EM ALONG!

Those ideas for gadgets, tricks or shortcuts in filming, titling editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, contributors will receive two new projection reels.

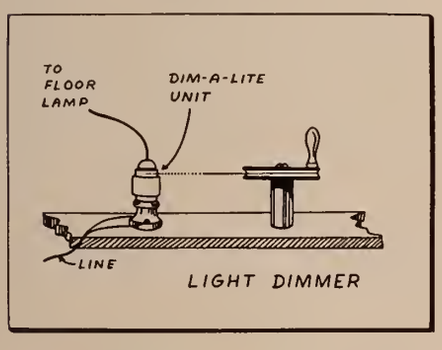
and projector and turntable started simultaneously with needle in first groove of record. The same record, of course, must be played with the film each time. —*Phil Del Bianco, San Bruno, Calif.*



Reel Repairs

Cracked or broken plastic projector reels can be successfully repaired as follows:

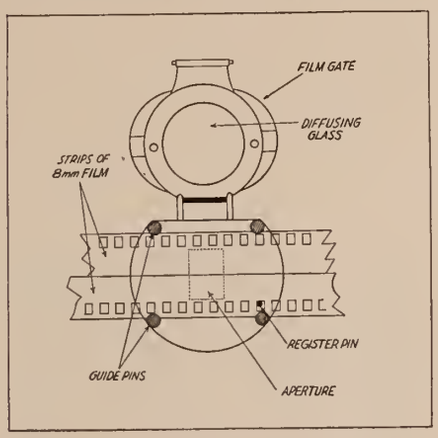
Bevel broken edges with file or emery paper, as shown in sketch. Make a quantity of cement by placing a piece of broken plastic comb or other plastic object into a small dish of acetone. When plastic material has dissolved in acetone and formed a gummy substance, brush some of it on broken edges of the reel. Then, with a skewer or some small instrument, apply the cement to both sides of the break and smooth it evenly with surface of reel. Allow to dry thoroughly before using. Rough surface of mended area may be smoothed with a file or sand paper. — *Stanley H. Wernz, Cincinnati, Ohio.*



Room Light Dimmer

Movie amateurs who wish to achieve the effect of gradually dimming house lights, as practiced in theatres, can produce a similar result with a floor lamp and the dimming gadget pictured here. Heart of the device is a regulation Dim-A-Lite unit obtainable from electrical supply houses. This is screwed into a porcelain socket mounted on a baseboard as shown in sketch. Lead from floor lamp is plugged into the Dim-A-Lite.

Smooth control of the dimming device is obtained by mounting a grooved disc or wheel on a block adjacent to the Dim-A-Lite. The chains which extend from the device and control the dimming effect are then connected to a cord which extends around the grooved disc. By turning disc by the handle, the Dim-A-Lite is rotated to raise or lower the line voltage leading to floor lamp. The complete unit may be mounted near projector or on wall of projection booth. —*Everett Billings, Glendale, Calif.*



8mm. Frame Enlargments

Movie makers who own one of the Kodak 16mm. film enlargers can also use it to enlarge frames of 8mm. film. As shown in accompanying sketch, the frame of film to be enlarged is placed in the enlarger film gate, same as with 16mm. film, but covering only one-half of the aperture. Where frame enlargements are to be made of more than one scene, another section of the film may be doubled back and the desired frame placed over the remaining area of the film aperture. The film gate is clamped in place and the exposure made by holding the enlarger before a No. 1 Photoflood at a distance of 5 inches from film gate.

Using the Eastman recommended No. 616 S. S. Pan film in the enlarger, expose for four seconds for Kodachrome scenes of average density. The result will be four single-frame enlargements (two of each scene) on the enlargement negative which may be given some slight additional enlargement in making the prints. — *George Kotkas, San Francisco, Calif.*

Bottle Holder

If your splicer or editing board provides for the round cement and water bottles, these may be anchored to the board safely with two easily made metal clips.

From a piece of heavy sheet metal, cut two strips about two inches in length. Drill hole at one end for screw, and cut out area at the other end to fit bottle neck. Bend as required, and affix to baseboard with screws.

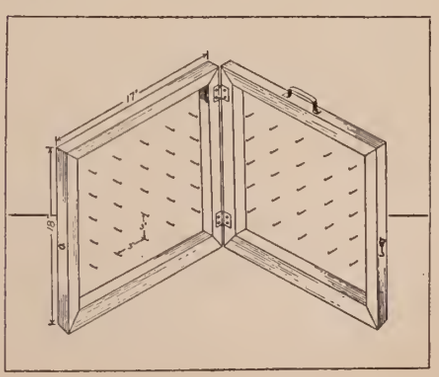
This expedient will enable you to make splices faster, enabling handling of the cement bottle with only one hand. —*J. K. Polk.*

Editing Cabinet

Sketch below shows easily built film editing cabinet that will stand by itself on editing board or worktable and which can be moved or stored readily without disturbing unedited film sections enclosed within it.

On the inside surface of the two hinged panels are 50 small hooks. These accommodate coiled sections of film preparatory to editing. The hooks may be numbered in consecutive order as a means of identifying each film strip, as for example Scene 1, Scene 2, etc.

Materials required are two panels of plywood 17″x18″x¼″; 4 pieces of white pine 17″x1″x¾″; 4 pieces of white pine 18″x1″x¾″; 2 hinges; 50 hooks; 1 screendoor handle; and one small hook-and-eye clasp. The white pine pieces form the frame to which the plywood panels are attached. The hooks are spaced three inches apart on the panels.—*R. C. Schneider, Bethlehem, Pa.*



NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches

★ Latest 16mm. and 8mm. Films for Home Movie Projectors



Fight for Rome and *Russia's Smashing Offensive* are two historically important chapters in the war pictured in Castle Films' latest release for home projectors. The landing at Anzio, battle to retain the beachhead, the destruction of the Nazi fortress in the ancient St. Benedictine Monastary followed by terrific artillery duels are vividly portrayed.

Second half of the film shows Red army in action pushing back the Nazi. Shells burst so close to camera, scenes are momentarily unsteady, but are left in the picture for their terrific impact. This dual subject is available in both 8mm. and 16mm. and in 16mm. sound at the usual Castle Films' prices.



Eternally Yours, 11 reels, 16mm. sound, stars Loretta Young and David Niven supported by a stellar cast. Story concerns a smart young magician whose dare-deviltry causes his wife to leave him. Though both are very much in love, it takes a series of events done in the best sparkling comedy manner to reunite the magician with his wife. Subject is distributed by Commonwealth Pictures Corp., 720 Seventh Ave., New York 19, N. Y.

Don't Change Your Job is an entertaining 3 minute 16mm. sound film packing a powerful message for workers on the production line. Shows how the American home front is doing its part from steel mill to shipyard and is backgrounded by a song dedicated to keeping our men and women warworkers on their jobs. Available for outright sale at $7.50 from Walter O. Gutlohn, Inc., 25 West 45th St., New York City.

Topper Returns, featuring Roland Young, Joan Blondell and Carol Landis and supported by Eddie Anderson, Patsy Kelly, Dennis O'Keefe and Billy Burke is available in full feature length in 16mm. sound. In this "Topper" release, Roland Young portrays a most



unusual amateur detective and turns strange and thrilling happenings into outbursts of gaiety. Subject is 10 reels in length and runs 90 minutes on the screen. It is available from Post Pictures Corp., 723 Seventh Ave., New York City 19. New catalog also available.

Leading Lizzie Astray, 200 ft. 8mm. features Mack Swain, Slim Summerville and Fatty Arbuckle, comedy favorites of silent films. Distribution is by Fun Film Library, 545 Fifth Ave., New York City. Catalog and rates on request.

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Zoo's Who was filmed in the famed St. Louis zoo and pictures practically every animal and bird extant there. Leopards, lions, panthers, etc., snap through their routines prompted by the trainer's whip. There's comedy moments, too, in the interesting sequences picturing madcap monkeys, a dancing elephant, and the begging bears. Subject is available in both 8mm. and 16mm. and in 16mm. sound from Official Films, Inc., 625 Madison Ave., N. Y. City 22.



Yanks Smash Truk, new release by Castle Films, Inc., is a rare motion picture record of our naval assault on the Jap "Pearl Harbor." Filmed mostly from the air, Jap planes are shown exploding in mid-air; planes dive on Jap ships in Truk lagoon; flying cannoneers pour shells into Jap ships attempting to escape and the whole show is laid before you on your home movie screen. Subject is available in both 8mm. and 16mm. and in 16mm. sound at usual Castle prices.

The American Nile is a one reel subject in black and white which pictures the astounding relics of dead Mayan civilizations along the Usumacinta river, separating Mexico and Guatamala. Also pictured are supposed descendants of



the Maya's, now probably the most backward inhabitants of our continent. Running 11 minutes, subject is available for rental at $1.50 from Bell & Howell Filmo-sound Library, 1801 Larchmont Ave., Chicago 13, Ill.



Too Many Husbands stars Jean Arthur, Melvyn Douglas and Fred MacMurray. When Jean's husband sails away and fails to return after a typhoon wrecks his ship, she assumes him to be lost and accepts the attentions of another. Husband eventually turns up and at an embarrassing moment for Jean and midst a finale of hilarious comedy. Subject is available on rental basis through Russell C. Roshon Organization, Radio City, N. Y. ,and 16 branch offices.

News of the World, released regularly by Excel Movie Products, offers a new dual-subject release *Bombing of Cassino* and *Marshahll Islands*, both on one reel for both 8mm. and 16mm. projectors. Pictured is the terrific bombardment of Cassino, the Yanks moving forward under fire, big guns pounding day and night; and in the second half, our sailars and marines moving in on the various islands of the Marshalls group. Withering fire mows down acres of palms, Jap blockhouses are wrecked, the Allies triumph! Subject is available in several lengths in both 8mm. and 16mm. and in 16mm. sound from photo dealers or direct from Excel Movie Products, 4230 W. Drummond, Chicago, Ill.

Home Movie Libraries

WHERE TO RENT OR BUY FILMS — SOUND OR SILENT

CALIFORNIA

HOLLYWOOD
Bailey Film Service
1651 Cosmo Street

Bell & Howell Filmosound Library
716 N. La Brea Ave.

Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street

SAN FRANCISCO
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 233 Pacific Bldg.,
82: Market St. (3)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

COLORADO

DENVER
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 614 Denver Theatre Bldg. (2)

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St., N. W.

GEORGIA

ATLANTA
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 412 Connally Bldg. (3)

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bell & Howell Filmosound Library
1B2S Larchmont Ave.

Films Incorporated
64 E. Lake Street

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 188 W. Randolph Bldg. (1)

LOUISIANA

NEW ORLEANS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 615 Pere Marquette Bldg. (12)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept. HM.

Claus Gelotte, Inc. Camera Stores
284 Boyleston St., Opposite Public Garden

Frank Lane and Company
5 Little Building

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 746 Little Bldg. (16)

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT
Detroit Camera Shop
32S State Street

MIINNESOTA

MINNEAPOLIIS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., S35 Andrus Bldg. (3)

MISSOURI

KANSAS CITY
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 508 Midland Bldg. (8)

ST. LOUIS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 425 Louderman Bldg. (1)

NEW YORK

KENMORE
Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK
Bell & Howell Filmosound Library
30 Rockefeller Plaza

Commonwealth Pictures Corp.
729 - 7th Ave.

Films Incorporated
330 W. 42nd St.

Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
IS West 47th St.

Mogull's Films & Camera Exchange, Inc.
55 W. 48th St. (Radio City)

National Cinema Service
69 Dey Street

Nu-Art Films, Inc.
14S West 45th Street

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 2204A RKO Bldg. (20)

NORTH CAROLINA

CHARLOTTE
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 601-02 Liberty Life Bldg. (2)

OHIO

CINCINNATI
Haile & Assoc. (B & H Branch)
215 Walnut St. (Within 100 Miles)

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 412 Keith Theatre Bldg. (2)

CLEVELAND
Cineshop Film Service
3483 Lee Road

Collier Photo Sales
10901 Union Avenue

Koller's Home Movie Exchange
10104 St. Clair Avenue.

DAYTON
Dayton Film (B-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
James A. Peters
41 South Fourth St.

PHILADELPHIA
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Dept. H.L., 1507 Fox Theatre Bldg. (3)

PITTSBURGH
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16mm. Sound Films Only.
Dept. H.L., 520 State Theatre Bldg. (22)

TENNESSESE

MEMPHIS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 838-40 Sterick Bldg. (3)

TEXAS

DALLAS
National Ideal Pictures, Inc.
2024 Main St.

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16mm. Sound Films Only.
211 Guardian Life Bldg. (1)

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Movie of the Month . . .

• *Continued from Page 194*

tions, a group stop and hail the plodding henpecked husband and invite him to go along. A little reluctant at first, he finally decides to go, and clambers aboard their truck.

Ensuing scenes show the Auxiliaries getting their fire fighting equipment into action, and assembling in a park. First event is net practice—the holding of a life net and catching persons jumping from tall buildings. This event fascinates their visitor and he is induced to make a jump into the net. Successful, he wants to join the Auxiliary, is accepted and given helmet, boots and uniform coat.

Thereafter, the Auxiliaries are shown in hose practice and demonstrating the pumping power of their various truck units, with dozens of nozzles throwing streams of water into a lake. The practice program over, the men are dismissed by the fire chief and turn homeward. On the way, several of the trucks are attracted by a huge column of smoke. One man suggests its a real fire. "Well, what are we waiting for!" exclaims the leader and in a few moments they are at the scene with hose unreeled for action. Soon streams of water subdue the flames which turn out to be nothing more than a smoke pot planted by the fire chief to test the men, as he reveals to them later, their ability to handle a situation undirected by him.

The men return home. On the way they drop off the hen-pecked husband who went along for the ride. Halfway up the stairs leading to his home, he glances up to see the menacing figure of his wife glaring at him and brandishing a rolling pin. The closing shot shows the fellow black-eyed and peering out from the cramped quarters of the doghouse.

In relating the group's trials and tribulations in producing the picture, Louis Muller said: "In the midst of one day's shooting we had an alert! It was a particularly bright day, and we were using

What Kind of Filmer Are You...?

Answers To Questions On Page 191

1. Twelve shots ten-seconds in length and one 5-seconds in length.

2. To insure accurate exposure of subject, especially of his or her face. To take reading farther back, light from sky would increase meter reading, indicating a smaller stop and consequently under-exposure of subject.

3. When camera is running at 32 F.P.S., just half as much light is admitted to each frame as would reach it operating at 16 F.P.S. Therefore, you must open up lens one full stop above normal exposure which, in this instance, would be f/8.

4. Glove compartment is one of hottest spots within your car—especially when car is parked in sun. Excessive heat will ruin film whether in camera or in carton. If you must keep camera and film in car, wrap it in blanket and leave it on floor or back seat.

5. Choose the most interesting object within scene and concentrate camera upon it for a single shot. Where there are other points of interest, instead of panning, stop camera, focus it upon the new object, and make another shot.

6. Usually caused from threading film in bright light and, additionally, with 8mm. cameras, when turning over the spool after exposing the first 25 feet of film. Always thread film in camera in subdued light.

7. By using the special Kodachrome filter available for this purpose before your camera lens. The filter is necessary because light of photofloods is relatively rich in red rays.

8. F/2.8. F/3.5 is a half-stop.

9. Failure to consider the great expanse of sky area when taking a meter reading. This gives an over-reading, resulting in closing lens more than necessary.

10. With color film, contrasts are provided by the colors. With black and white, some shadows are necessary.

11. For general shots out of doors, a meter is rarely necessary. It is in shooting under adverse light conditions, in shade, and indoors that a meter is necessary to arrive at correct exposure.

12. By gradually closing down camera lens to last stop to make a fadeout, and reversing this action to fade in.

13. Where viewfinders do not provide for adjustment on closeups, raise camera slightly higher so that some additional space is seen between head of subject and frame line when looking through finder.

14. Hold camera on or against some nearby object such as a tree, rock, fence, etc.

speed 8 film with a green filter. Coming back the following Sunday to complete the scene (the same film still in camera) we ran into very overcast light conditions that, to get sufficient exposure on the film, we had to slow down the action and shoot at 12 frames per second. For one period of three weeks we were unable to get any film whatever. So, we were forced on the last day to use some bulk film that was almost three years old. We had to guess at its loss of speed. Our guess was bad and it was under-exposed.

"Our script originally worked up to what we thought would be a good climax. There was an abandoned house which was located in an isolated spot and which had been condemned. We had arranged to use this with smoke bombs for close-up and interior scenes and then destroy the building by actual fire. This was being left to the very end of our shooting. Ten days before we were ready, somehow or other that building burned down at night! This materially hurt our story. We were forced at almost the last minute to substitute the scenes now in the picture, which were taken at a school and (quite naturally) were so different from what was intended that the "punch" was removed from the picture. In the scenes of the hose-drill, we found that the breeze kept covering the filter with a fine spray, so we removed the filter and managed to keep the lens dry, but lost contrast between water streams and sky.

"A few statistics which might be pertinent: The script called for 314 scenes, was 22 pages of single-space typing, and with the exception of the change mentioned above, was followed exactly; though in the final editing, a few of the scenes were eliminated, and the sequence of some was altered.

"In all, we used fourteen rolls of film, discarding almost a quarter of it in the cutting and editing. Most of the loss was due to technical errors on the part of the Auxiliaries. These errors had to be cut out, of course, to satisfy the officials of the Fire Department. The conditions under which we obtained permission to make the picture precluded the possibility of either rehearsing or retaking a single scene. So we either used what we got originally or had to go without it. You will agree that this was quite a handicap.

"We started making arrangements to shoot this picture in February of last year. We went out with the Auxiliaries several times to see what they did, and then started working on the script. The script was completed late in April 1943, and submitted to Chief Schaefer (second in command in our Fire Department) who passed it with a few alterations. He assigned Lieut. Stojkovich to work with us; and had it not been for

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the Lieutenant's splendid cooperation and assistance, we would probably have given up on more than one occasion.

"Shooting started the first Sunday of June. We worked every Sunday that was possible thereafter, shooting the final scenes in October. We worked from 10:30 to noon, stopped for sandwiches, then put in another hour. There were thirteen such sessions.

"All of us being very busy under present conditions, it took six weeks to edit the picture and get it into its present form. It was then shown the heads of the Fire Department for final O. K."

"Lure of the Sirens" is a splendid example of what teamwork can do toward making a pretentious production such as this a success. It is not the product of one man's combined efforts, but the sum total of the efforts of every member of the San Francisco Amateur Producer's Guild, all of whom had a part in its making. Singular credit, however, is due Louis C. Muller for supervising production, editing and titling.

So, You Want to Shoot Flowers!

• *Continued from age 185*

too many eye-level shots become monotonous. If we show a long shot of a field of flowers, the eye soon tires and a change of view is desired; and this is best accomplished by following the long shot with a closeup of a few blossoms or an ultra-closeup of a single flower. There should be angle shots that show structure of the flower and the delicate patterns and coloring of petals. Oftimes it is possible to capture a honey bee in the shot as it seeks the nectar in the delicate pollen laden center of the blossom.

By such camera technique, it is possible to command rapt attention of our audience. On the screen they will see in enlarged detail the beauty of a blossom usually overlooked in casual examination of the original. Most of our admiration for flowers is at a distance at most, and it is for this reason we are startled by the enormity and detail of a single flower when projected highly magnified on the screen.

People have often asked: "How do you get good composition?" Frankly, it is difficult to explain this rather intangible pictorial element. There are so many theories and formulas, I believe the simplest method is to rely on one's own instincts as to what goes together to make a good picture in line and value, or, when Kodachrome is used, to make an harmonious arrangement in form and color.

A simple device which will enable any cameraman to improve composition is a small card with a rectangular hole

cut in the center the same "3 to 4" proportions as a single frame of film. By holding this card fairly close to the eye, it will frame an area of view covered by the regular camera lens. By observing various areas of a scene through this card, the desired composition is more easily determined than when looking upon it through the smaller aperture of the camera viewfinder.

The value of odd camera angles in flower shots was brought forcibly to me one evening while screening a reel of experimental shots for some friends. The shots were of familiar subjects but with an unusual compositional twist to them, such as reflections in the water of sun, plants and nearby overhanging foliage, and of trees against the sky or of fast moving clouds filmed at one or two frames per second, backgrounding the floral subjects of our camera.

Many of these shots have been included in "Cavalcade of Color." There is for instance, a shot of water lily pads with reflection of the sun and nearby cattails adding to the composition; of a clump of desert cactus shot from a low angle with white fleecy clouds in the background; and of a bed of red roses—a decidedly static scene—given movement in this instance by the inclusion of a clump of pampas grass bending before a brisk wind in the lower right foreground. Moving about the scene with my "composition" card, enabled me to study it for best pictorial effect before putting it on film.

To inject a feeling of a beginning and an end to this picture, I started it with a sunrise scene and closed it with a colorful sunset shot. Full of ambition one morning, I got up before dawn and set up my camera on a windy slope affording a clear view of the horizon. As the first tinted clouds began to form, I was beset with the problem of determining just where the sun would come up so that I could focus the camera upon it and begin the time lapse shots of the sunrise as planned.

The exposure meter was set up facing the approaching sunrise and direct readings taken. Single frames were exposed at 3 second intervals, beginning with an aperture opening of f/1.5. The diaphragm was closed down a fraction of a stop every few frames, according to the meter reading, for a period of 45 minutes until the sun was well above the horizon and the meter registered an exposure value of f/16.

The sunset shot concluding the picture was made by the same method and it is an awesome sight to see the sun rapidly descending beyond distant hills and amidst swiftly changing cloud patterns, eventually to be swallowed up by the ensuing darkness.

Time lapse photography of flowers is equally startling, but I have learned that too much of it dulls the novelty.

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Therefore, I have included but one sequence of this in "Cavalcade of Color" —that of the opening of a cluster of mesembriantheum blossoms.

Photography of flowers is 90% closeups. Obviously the filmer must be prepared with the additional portrait or auxiliary lenses necessary for this type of work. And he must know how to accurately center his camera on his subject at very close range. A few closeup shots of flowers, carefully chosen, make a hundredfold better picture than a bird's eye shot of the garden. Give your pictures naturalness by concentrating on a small area at a time, such as you actually see when admiring a garden at close range.

The angle of the sun means as much as any other single factor in successful flower pictures. Light that is slanting or diffused affords the most delicate shadows and hence the best detail and most life-like appearance.

Avoid making a closeup shot of a flower while a breeze is blowing. Such a shot, with the flower swinging constantly on the screen, is annoying. Simple backgrounds for closeup shots are desirable. A handy home-made accessory to shield other plants from view is a large grey or white cardboard that may be held or set up about ten inches behind the subject and in such a position that no flower shadows fall upon it.

Billowy white clouds in the sky offer an effective background for flower shots when camera is set low and focused upward upon the subject. This often calls for shooting with camera at ground level and here the cameraist must be careful to center his lens upon the subject, in view of the difficulty usually encountered in using camera viewfinder at such low levels. A waist level type of finder is ideal for use in composing such shots.

This discussion would be incomplete were we to omit a word about editing this type of picture. We have assumed we shall deliberately avoid monotony in photographic composition. It is equally important that we also shall avoid it in finally assembling our picture at the editing board. Balancing one color mass against another and intercutting closeups with long and medium shots is a safe rule to follow. Additional interest and continuity will come from the narrative of descriptive titles or the recorded commentary to be played during projection of the picture.

Can Lens Performance be Improved?

• *Continued from Page 192*

It is rather common in our cine club to have a major part of our projection programs at our monthly meetings made up of 8mm. film. Our ratio is about 8 to 1 in favor of 8mm. equipment, as I suppose is true throughout the country. The projection distance is usually the same, both sizes of projectors being placed side by side on the same table, giving a screen coverage of equal size and at such distances as will accommodate groups of fifty to sixty people as a minimum.

An inexperienced observer can detect the difference in picture quality when we switch from one picture size to the other, and why not? The 8mm. picture has undergone four times as much enlargement as the 16mm. when shown at the same distance. And this enlargement of four times has been done with a projection lens that is only one half the focal length of the one used for 16mm.

In making comparisons of the two, I wonder if we should ignore entirely the real cause of 8mm. popularity. Is 8mm. equipment ever selected by anyone because it is considered to be superior to 16mm.? No, it is selected because of its lower cost, both of original investment and subsequent maintenance. And it is my opinion that if used for the purposes for which it was designed, mainly home movies and living room projection to small groups of five or six people, it can be truly said that it is adequate.

But I have observed, just as have all of us, that 8mm. gradually crowds itself into public gatherings, stretching its limits beyond control, and natural optical phenomena is the result. I have also seen 16mm. films shown in theatres to capacity crowds and they don't compare to 35mm.

The barrel of the 8mm. lens, (I have been referring to the standard lens of ½ inch focus, of course) is necessarily quite short and it is amazing that all of the elements, including the diaphragm, can be designed to fit compactly as they do, but they are all in there. Not only that, but the diaphragm is spaced between the elements to eliminate both barrel and pincushion distortion, either one of which can be created by placing the diaphragm either ahead of or behind a single lens element.

Another factor presents itself in connection with the iris diaphragm and that is the diffraction which takes place by reducing the diaphragm too much. A pinhole camera takes a picture of proper exposure *without a lens* and its a good picture by certain standards, but the detail isn't sharp, and the reason it isn't sharp is not because of the lack of the lens, because the focus was created and the image was formed, but the haziness is due to diffraction of the small diaphragm, the very thing that created

the picture. Make the opening larger and you lose the diffraction but you also lose the picture.

The circle of confusion relationship is also violated when projection is made at too great a distance and marginal distortion creeps in more noticeably, (it is always present even though imperceptible) because the plate diagonal is utilized to its limit also.

So what about the solution, you say. Well, to speculate again and also to recognize that there are some who have solved the problem to suit their own requirements, certain compromises can be made. I have in mind one party who replaced his ½ inch camera lens for one of ¾ inch focus in order to reduce the plate diagonal relationship, and while he sacrificed angle of view he claims to have improved definition. If his pictures are projected with a 1 inch lens at a distance not too great, they should show less marginal distortion. But, right away the urge to further increase the size of the image, the dangerous result of such a suggestion, brings one up to the telephoto range (if the focal length of the camera lens exceeds that of the projection lens) and blur again results. Why are we amateurs not satisfied with modest compromises instead of squeezing and stretching for all that our equipment will give?

Further, the claw at the gate of both camera and projector probably introduces some error and I venture to say that some future models will provide for the film to move past the gate in a channel at each side to keep it taut and perhaps have the claw mechanism far enough away from the gate to do away with the constant jerking and buckling at spot where picture appears.

It is probably true that finer emulsions will permit greater enlargements through the more defined and smaller circle of confusion which they will be capable of registering. Using lenses of shorter focal length demands more critical focusing, as smaller variations in distance from film to lens create more blur than occurs in the use of lenses with longer focal length. The buckling of film referred to in paragraph above may be a factor, particularly if shutter is poorly timed. If this occurs at that margin of the beginning or ending of frame exposure, just enough of it to show in each frame will produce constant blur even with the lens in perfect focus for the center area of the film.

This much can be said for the manufacturers: they have made lens systems just as accurately for 8mm. as for 16mm. The camera mechanisms, for the most part, are just as precise except that they are reduced to smaller proportions. Film emulsions are the same, generally speaking, for both 8mm. and 16mm. cameras. Every counterpart is faithfully reproduced on a smaller



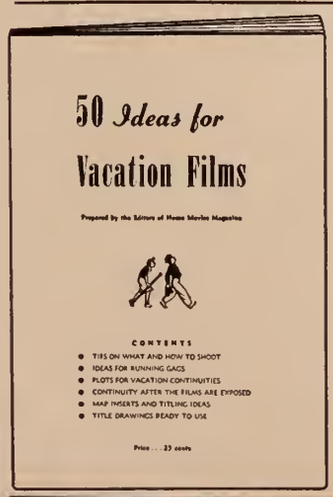
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scale. But the amateur continues to ignore the limitations of both miniature film and mechanisms and to blow up his 8mm. pictures in projection equal to that of 16mm. and then ask "Why the difference?"

Perhaps eventually we are to see improvements made in 8mm. equipment through the necessity of increased demands, but it is my contention that lens formulae are sufficient as they are for present uses and that other improvements will solve some of the problems, allowing the lens systems as they are to demonstrate much of their unused potentialities.

Better Sound Discs . . .

• *Continued from Page 195*

in the motor chassis, as shown in Fig. 2. Loosening these screws will enable you to remove the complete lead screw assembly. The assembly should then be taken to a machine shop and a new lead screw ordered made with directions of the threads reversed. It is important that machinist be instructed to also transfer the little gear from end of old screw to the new one. With the new lead screw in place, cutting arm will thereafter travel in the opposite direction it formerly did. This reversal of travel requires no change or adjustment of position of the cutting needle.

Changing speed of the home recorder turntable from the customary 78 R.P.M. to 33-1/3 R.P.M. is a comparatively simple task. The slower speed of 33-1/3 R.P.M. is more desirable because it permits making recordings of longer playing time, eliminating need for more than one record to carry the sound and music for a single reel of film. Cueing troubles, involved where more than one record is used, are eliminated, permitting smoother exhibition of films.

Remove the turntable from the recorder by lifting it from the spindle and observe the mechanism that drives it. If it is of the rim-drive type, the motor pulley will drive a rubber "tired" idler wheel which makes contact with inside surface of rim of turntable, as shown in Fig. 2. Loosen the set screw of the motor pulley and remove the pulley, leaving the motor shaft bare. With many makes of home recorders, the diameter of the motor shaft is of just the right size to contact the idler wheel and drive the turntable at exactly 33-1/3 R.P.M.

The author found it necessary to cut out a semi-circular portion of the metal chassis plate holding the idler wheel, so that by tightening the idler wheel tension spring, the idler would be drawn up against the motor shaft and turntable rim to make the necessary driving contact. With the mechanism thus altered, replace the turntable on the spindle. Start motor and check turntable speed by placing a 33-1/3 R.P.M. stroboscope upon it. The speed may not be exactly 33-1/3 R.P.M. but it will be close enough to serve the purpose.

Where exact 33-1/3 R.P.M. speed is desired, a new motor pulley of proper diameter can be made to give the accurate speed. In this respect it should be noted that turntable should be adjusted to turn slightly faster when idling than the desired speed because, when recording, the drag of the cutting needle is sufficiently great to slow down the rate of turntable travel. The need for such accuracy, however, is rare among home movie recorders.

Altering the recorder to cut at 33-1/3 R.P.M. immediately presents another problem: When we cut records at 33-1/3 R.P.M., we cannot cut as close to the center of the blank disc

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Films receiving Movie of the Month certificates for 1944 are:

JANUARY: "Bohemian Baloney," produced by Werner Henze, St. Louis, Mo. An 8mm. black and white film, 125 feet in length.

FEBRUARY: "Where the Mountains Meet the Sky," produced by Al Morton, Salt Lake City, Utah. An 8mm. Kodachrome picture, 125 feet in length.

MARCH: No award.

APRIL: "Desert Playgrounds," produced by Paul Kassen, Los Angeles, Calif. A 16mm. Kodachrome picture, 400 feet in length.

MAY: "Lure of the Sirens," produced by San Francisco Amateur Producer's Guild, San Francisco, Calif. An 8mm. black and white picture 400 feet in length.

as when recording at 78 R.P.M. This is due to the fact that, at the slower speed of 33-1/3 R.P.M., the needle traveling in the smaller diameter fails to record. many of the sound frequencies. Radio transcription experts long ago discovered this and today their recordings never approach the spindle hole of disc closer than three inches. If the amateur will follow the same rule, quality of his recordings will equal those made at 78 R.P.M. Obviously, therefore, if we are to follow this rule and sacrifice 6 inches of our recording space by cutting only to within 3 inches of the center, we shall need to use larger discs.

Most home recorders are limited to a 10-inch disc. But they can be adjusted to take a 12-inch disc, thus greatly extending the playing time. At the rear of the cutting arm, there should be two large set screws. These hold the cutting arm to the large shaft which extends down through the mounting plate and is attached to the follower arm. By loosening these setscrews, it is possible to swing the cutting arm farther outward so it will contact the outside edge of a 12-inch record. Efficiency of the lead screw is not impaired and it will transport the cutting arm from the 12-inch diameter, but not clear over to center of the record. However, it has already been established that cutting closer than 3 inches to the center is not desirable at 33-1/3 R.P.M.

None of the alterations suggested here involves anything irreparable. The recorder can always be returned to its original status of cutting at 78 R.P.M. The machine work suggested should not entail a bout over priorities, for the material is so small, it usually can be obtained from scrap. Where there is any doubt about the mechanism of one's recorder, it is first advisable to consult a mechanic familiar with home recorders before making any of the changes suggested here. Once made, however, the movie maker's problem of providing more efficient sound on discs for his films is ended.

Home-made Film Viewer...

• *Continued from Page 193*

smaller image may be obtained. The 2″ by 2″ image secured by the writer's device involves a total focal distance between lens and screen of 15¼″.

Although measurements given here are not too critical, the most important are those governing size of slot in the film gate and the film frame aperture as shown in diagram at A. There are two methods by which the film gate may be constructed: It can be machined from a piece of metal, or built up by laminations of thin metal, allowing the necessary space for the film track. The film frame aperture may be made by drilling small holes, then filing down edges until hole is of desired size. Area should not include full width of the film. The sprocket holes should not show.

The film track should be highly polished after machining to prevent any possible damage to film passing through it; also it should be beveled at either end to avoid abrading surface of the film as film leaves gate and bends upward toward the reels. Purpose of the gate swing plate, shown by dotted lines at A, is to retain film in place after insertion in the gate and to keep it on a level plane with relation to the lens to insure sharp focus.

The cross arm of the unit, shown at C, was constructed from 3/64″ strap metal 2″ in width and 8¾″ in length, bent at the right to form the viewing box and to hold the stationary mirror, as shown at C. Mirror may be cemented or secured in place by "ears" turned from the metal itself.

Support for the adjustable mirror E was made from the same metal. Turned edges secured the mirror in place. One end of support was cut semi-circular, bent, and attached to cross arm by means of a small bolt and nut. Thus, angle of the mirror may be adjusted as required to focus image on the stationary mirror, thence to the screen. The viewing screen cover F which holds the transparent screen in place was cut from light tin, bent at the edges to permit clamping it over the screen frame. The distances between various units of this part of the viewer are shown in the diagram at D.

The completed unit C is supported by a piece of channel iron 1″ by ⅞″ by 16″ in length. This material was selected because it afforded an easy method of attaching the small snap switch and to conceal the wires leading to same. A piece of wood 1½″ square and of the same length will serve the same purpose as well.

Bracket for holding projector lens is shown in diagram at B. This consists of one piece of strap metal bent L-shape and second piece bent similar to a C and attached to the L-shaped bracket which attaches to base of the editing board or viewer base. The radius of the curve in the second member will be determined by diameter of projector lens. Where the lens barrel is spirally grooved, a small indenture may be made in the C-shaped member of bracket to form

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contact with lens-grooves and so provide for manipulating lens for focus.

The writer mounted his viewing unit and rewinds upon a box constructed for the purpose from plywood. Top panel measures 6½″ by 21½″. Within this box is mounted the lamp and bracket shown at G—this is immediately beneath a hole cut in top panel to correspond with film frame aperture in viewer. A panel of glass was fitted over the hole to shield film from heat arising from the 100 watt bulb. Necessary ventilation is secured from a series of holes drilled along edge of back panel of the box.

These are the basic details. Other refinements can be added to suit the individual's requirements. Essentially, the viewer is a very satisfactory aid to editing home movie films, by virtue of the projected image which is far superior in results to any viewing system which calls for squinting through a magnifying glass.

Processing Short Cuts . . .

• *Continued from Page 190*

Where the worker is fortunate to have a separate darkroom in which to work, he will find that temperatures vary at different places in the room. The ceiling temperature will be higher than at the floor level, and worktable temperature, in between. If registered room temperature is, say, 70°, floor temperature will probably be near 65°. By taking temperature readings at different locations in my darkroom, I discovered two places where temperature remained pretty constant at the 65° level. These were two shelves at two different heights which gave me a place for storing processing solutions in summer or winter and which enabled the solutions to reach and maintain normal temperature levels for processing. Thus, the liquids are ready for instant use without need for lowering or raising temperature of same.

Amateur film processors who buy their chemicals in bulk and prepare their own reversal solutions will find a time saving suggestion in the following idea: When I prepare my chemicals, instead of measuring out ingredients for the processing job at hand, I measure out quantities of each chemical for several solutions. These are placed in small glassine envelopes and sealed, and the envelopes placed in the can or carton containing the bulk material. Thereafter, when preparing a new batch of formula, I need only go to each chemical carton and take out an envelope containing the quantity of ingredient already measured and ready for compounding.

To speed up the mixing of chemicals, I made the mixer illustrated from an old cream whipper, which formerly sold for $1.50 at hardware stores. All parts, except the motor, were discarded. A disc of quarter-inch plywood was cut to fit the metal motor stand and the motor affixed to it. The mixer shaft was made from a length of stainless steel and fitted to the motor. At the other end, the shaft was slotted and fitted with a small fan-shaped piece of stainless steel to form an agitator. The whole unit serves perfectly in whipping up batches of material for my processing formulas, and proves a great time saver.

And while we are on this subject of solutions, let's look into a bugaboo that had me baffled for a long time before I licked it. It has been a source of trouble to many other home processors, too. Some of my films, when projected, showed intermittent light flashes—that is, the pictures projected light then dark, as though exposure had been altered during shooting. At first I looked for the trouble in my camera, my flashing light, my safelight, and even suspected that speed of my processing reel varied.

Eventually I discovered that because my tank and reel were improperly designed, my film was not deep enough in the solution when the reel was revolving. When I stopped my reel for momentary inspection, the shallow supply of solution would settle and fully cover the portion of film on the bottom of the reel. Thus, part of the film received full development while the rest of it did not. This fault was corrected by altering tank to hold a full gallon of solution and permitting developing reel to extend further into the solution to insure full coverage of film during agitation.

Another helpful device is the small reel shown in Fig. 4. This is an integral part of my processing outfit, yet separate from the main 100 foot capacity reel. With this small reel, I can develop or process short lengths of film, test strips, titles, etc., without using large quantities of solution. A couple of 5″x7″ photo trays serve as containers for solutions and wash water.

Probably more ideas have been offered the home processor for attaching end of film to reel than on any other phase of processing. I tried a dozen dif-

ferent ideas before settling upon the one I now use. A few black enameled hairpins, a few rubber bands and a small paper punch are required. A hole is punched in end of film, as shown in Fig. 2, a rubber band is looped through the hole, and the rubber band secured to one of the rungs in the reel by means of a bent hairpin. The hairpin, coated with enamel, will not affect the chemical solutions as would bare metal.

One of the most difficult problems for the beginning processor to surmount is determing just how long to leave film in the first developer. If first development isn't just right, the final result will be a film either too light or too dark. Therefore any aid to getting correct first development is of utmost value to beginner and seasoned processor alike.

Such an aid is the use of one of the popular plastic panchromatic safelight bulbs as shown in Fig. 1. This light held beneath the film at intervals during processing will enable operator to examine film image and determine its progress. Where such a safelight is used, it should be mounted in a rubber insulated socket protected by heavy rubber-covered extension cord.

All of the ideas suggested here are tried and proven methods that have withstood the test of considerable time and use. All of them have made the processing of movie film much easier for me and tend to assure success of every processing job.

Cine Roundup...

• *Continued from Page 182*

sional field may be interested in recent developments within the heart of the motion picture industry—the Hollywood studios—as reflected by industry trade papers.

W. R. Wilkerson, writing in the *Hollywood Reporter* for February 15, speculated as follows:

"Here's food for your thought.

"We hear that Eastman has about completed its research and is rapidly on the way to perfecting a 16mm. sound and photographic emulsion that will stand a blow-up to 35mm., in either black and white or color, minus any of the fine grain that's now visible in some of the 16mm blowups. And do you know what that might mean? It may precipitate the complete elimination of 35mm. for the shooting of pictures in favor of the narrow gauge and thereby save this industry millions each year in film costs; more millions in time, still more in effort, because the 16mm. is easier to handle. The cameras are smaller, can get in places the big cameras now can't move in, etc., etc. Too, the cost of color from 16mm. blow-ups will save a lot more. This, in the belief that all pictures are now headed for color, with black and white soon to become antiquated.

"You may or may not know that it requires two and a half times more film to photograph in 35mm. than it does in 16mm. In other words, action on a set which would require 1000 feet of 35mm. film to photograph it, could be done in 16mm, with only 400 feet. And that's only the saving of film, with proportionate savings in almost every stage of production that has to do with convenience and time saving.

"One of the most beautiful color jobs we have seen was the one done on Willie Wyler's '25 Missions.' It was photographed on 16mm. and blown up. Of course, all color is better every day. Today's picture in color is better than yesterday's because Technicolor particularly is improving every day and, of equal importance, the Eastman stock used by Technicolor is more highly perfected. Almost with each picture shooting.

"But back to 16mm. We hear that Mitchell (manufacturer of Mitchell professional cameras) who now has about 90 per-cent of all cameras in the studios, has perfected a new 16mm. professional camera that's even better than it's big 35mm. brother. It is not on the market now, but will be after the war, as Mrs. William Fox' Mitchell plant now is virtually on 100 percent war work."

More recently, April 14, to be exact, *Daily Variety* reported as follows:

"PRC's 'Enchanted Forest' will be shot in 16mm. Kodachrome and blown up to 35mm. by Cinecolor, marking the first time the process has been used for a Hollywood feature for theatrical release .

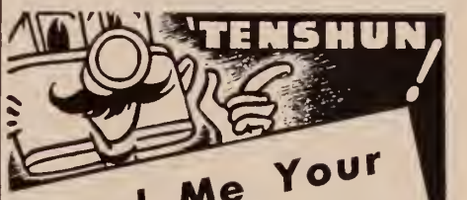
"Deal closed yesterday between Lou Brock and Jack Schwarz, who will coproduce, and Cinecolor, followed demonstration of process as developed for government shorts. Cinecolor will install a new optical printer to take care of the job, and shooting will be done with either a Berndt-Maurer or B&H professional type 16mm. box."

It was a coincidence that, on the same day, it was announced that William Fox, organizer and former head of Fox Film Corp., planned to re-enter the motion picture business, producing 16mm. pictures for television broadcasting. Pictures would be produced in 16mm., and prints also made available for theatrical exhibition in urban theatres fitted with high-powered arc 16mm. projectors.



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Reviews of Amateur Films . . .

• *Continued from Page 178*

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closeup filming. Opening scenes should have been played in a faster tempo to get the picture off to a good start. The snoopy neighbor character was not fully developed for best comedy effect and the final sequence showing husband awakening was a little confusing because it was improperly staged. It should have been shot from the same camera angle as the scene showing husband starting to dream.

However, there is more than enough merit in the story, photography, editing and titling to warrant the 3-Star leader awarded this 300 foot 8mm. picture which was produced by W. D. Garlock of Hollywood, Calif.

A*nimal Antics* is notable for a clever bit of photography in a scene in the final sequence. Continuity involves a man and wife who read about a photo contest, in which prizes are offered for the best snapshots made of animals in the local zoo. Couple drive out to zoo and shoot pictures. They are shown before various animal pits and enclosures, focusing camera or taking a meter reading. The objects focused upon are shown: bears, lions, zebras, monkeys, etc., in some fine closeups—evidently secured with aid of a telephoto lens.

Couple then return home, and the husband goes to his darkroom to develop and print his pictures. First print made is that of zebra. Man is holding picture before him, inspecting it. It becomes a closeup before the camera. Suddenly the zebra becomes alive and walks forward a few steps, then backward.

Cutting back to the husband, we see him express amazement. Puzzled, he checks his formula, finds he used "motion picture" developer by mistake!

This picture is notable for its very original idea for presenting a series of zoo scenes. There's just enough story to give the picture the necessary continuity for maximum screen interest. The clever surprise twist at the end demonstrates this filmer's versatility, and the editors have invited him to write giving details how he accomplished the trick.

Picture was produced by Raymond J. Korst of Buffalo, New York, and received HOME MOVIES' 3-Star Merit leader. It is 200 feet in length in black and white.

Type Your Title Cards . . .

• *Continued from Page 187*

as yellow, light blue, or buff. In composing title cards, avoid spectacular arrangement of words and lines in subtitles. If a descriptive or spoken title, type words in capital and small letters, as shown in Figs. 2, 4, and 5. Begin all sentences with capitals and end with a period. Spoken titles should be enclosed between quotation marks. (Note this was overlooked in the title illustrated in Fig. 4.) Use all capital letters only for main or end titles or for giving special emphasis to a word.

The amateur without a typewriter usually can obtain use of one by inquiring at his local typewriter agency. Agencies in large cities usually maintain an annex in which several desks and typewriters are provided for use of students and prospective customers. Movie makers are welcome to use these machines for typing their title cards. Often it is possible to use a machine on which style of type differs from the customary pica or elite. In recent years, typewriter manufacturers have introduced machines with type resembling printer's type and these produce excellent title cards.

If you are one of the countless amateurs for whom making titles is a tremendous task, try typewritten titles. Of all the methods it is the most economical and the simplest. You do not even have to buy a typewriter titler providing you know how to affix an auxiliary lens before your camera lens and center your title accurately upon it --which you probably do, if you have been a regular reader of HOME MOVIES.



TITLE TROUBLES

By GEORGE W. CUSHMAN

IF you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 1333 Locust St., Long Beach 6, Calif. In explaining your title troubles, include such information as type of equipment used, film, light source, and when problem occurs in finished title film, send along a sample of the film. Enclose a self-addressed stamped envelope if you wish a direct reply.

Q: In filming a scroll title, is there any rule governing how fast the title should be moved upward with the camera shooting at normal speed? Would the title travel speed be any different for 8mm. as for 16mm. film?—B. D., Atlantic City, N. J.

A: The speed of the title should be the same regardless of which film is used. The only element governing speed of travel of title is the number of words to a line—in other words, it depends upon how long it takes the average person to read each line in the title. Also, if there are a great many words in a line and the lines are quite close together, the title will have to move more slowly than if there was more space between lines.

Best method to follow is to aim for reading the middle line. Read this line over twice while filming it—setting the scroll speed so line can be read easily the full two times before it has moved upward the extent of two lines.

Q: Is there any formula by which I can quickly determine the distance my camera lens must be to cover a given area? C. L. P., Highland Park, Mich.

A: Yes, the standard lens, that is, a 1" or 25mm. on a 16mm. camera or a ½" or 12½mm. on an 8mm. camera, should be placed at a distance 2½ times the width of the title card in order to cover the area.

For example, suppose title card is eight inches wide. The lens would have to be 2½ times eight inches away, or 20 inches.

Q: What is the closest distance advisable for shooting titles? S. M. P., Wilmington, Del.

A: There is no distance too short for special lenses to cover. But remember that the smaller the field the greater the magnification on the screen and under such conditions, the smallest errors will show up tremendously when projected. Obviously, then, the larger the title card the better the definition.

We would not advocate title cards smaller than 2x3 inches, yet this does not mean that titles smaller than this will not turn out well when proper equipment is employed. The typewriter titlers, for example, successfully use fields of about this size. If the title is to be hand lettered or drawn, the beginner will probably obtain best results when title card is 8x10 or 9x12 inches in size.

Q: Can colored base positive film, such as used for titles, be tinted or toned?—K. L. McClellan, Oklahoma City, Okla.

A: Colored base films can be toned—the base is already tinted. Since the base of such films is already colored, after exposure and development the light areas are colored and the dark areas remain black. By toning the film after development, a second color can be added.

Pot Shot Footage . . .

• *Continued from Page 189*

preceding his tour of Victoria, British Columbia. In this shot, a seagull flys into the scene. The man looks up and says: "Hi, Gull. Wanna race to Victoria?"

The finale demonstrates the filmer's knowledge of the professional's knack of winding up a film with punch line or comedy twist. At the conclusion of the visit to Victoria, the man says to the carpet: "Hi, carpet, now take me home." But before he can take his place upon it the carpet takes off without him. Frantically he jumps for it, only to fall flat on his face. At this point, we are returned, by means of a dissolve, to the man left slumbering in his easy chair. He has fallen out onto the floor while dreaming. As he rises, the scene dissolves into the end title.

Almost every movie maker has a collection of shots such as those which Leon Sprague, Mrs. Cameron and Jack Shandler made into pleasing continuities. A little imagination, and a little work, plus a single roll of film for titles and tie-in shots, is all that is needed by any amateur to convert random shots into similar prize footage.

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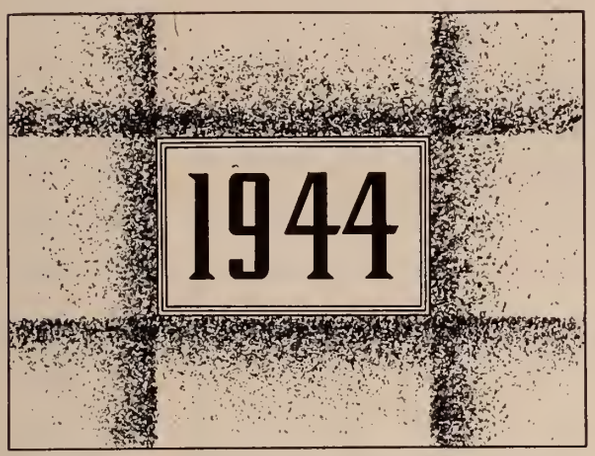
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By EDMUND TURNER

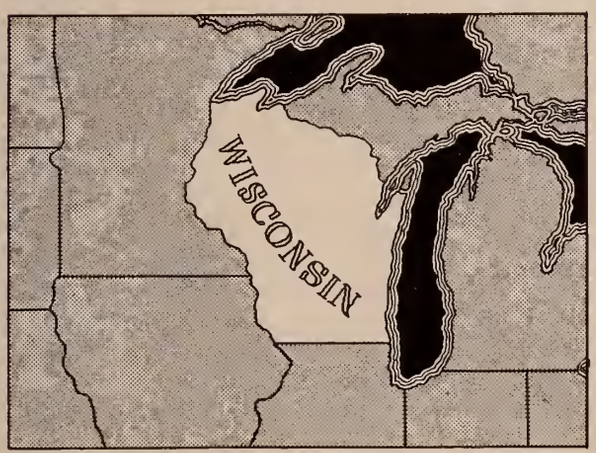
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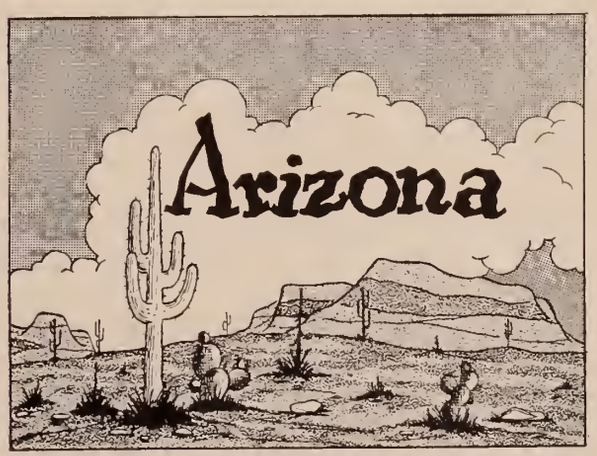










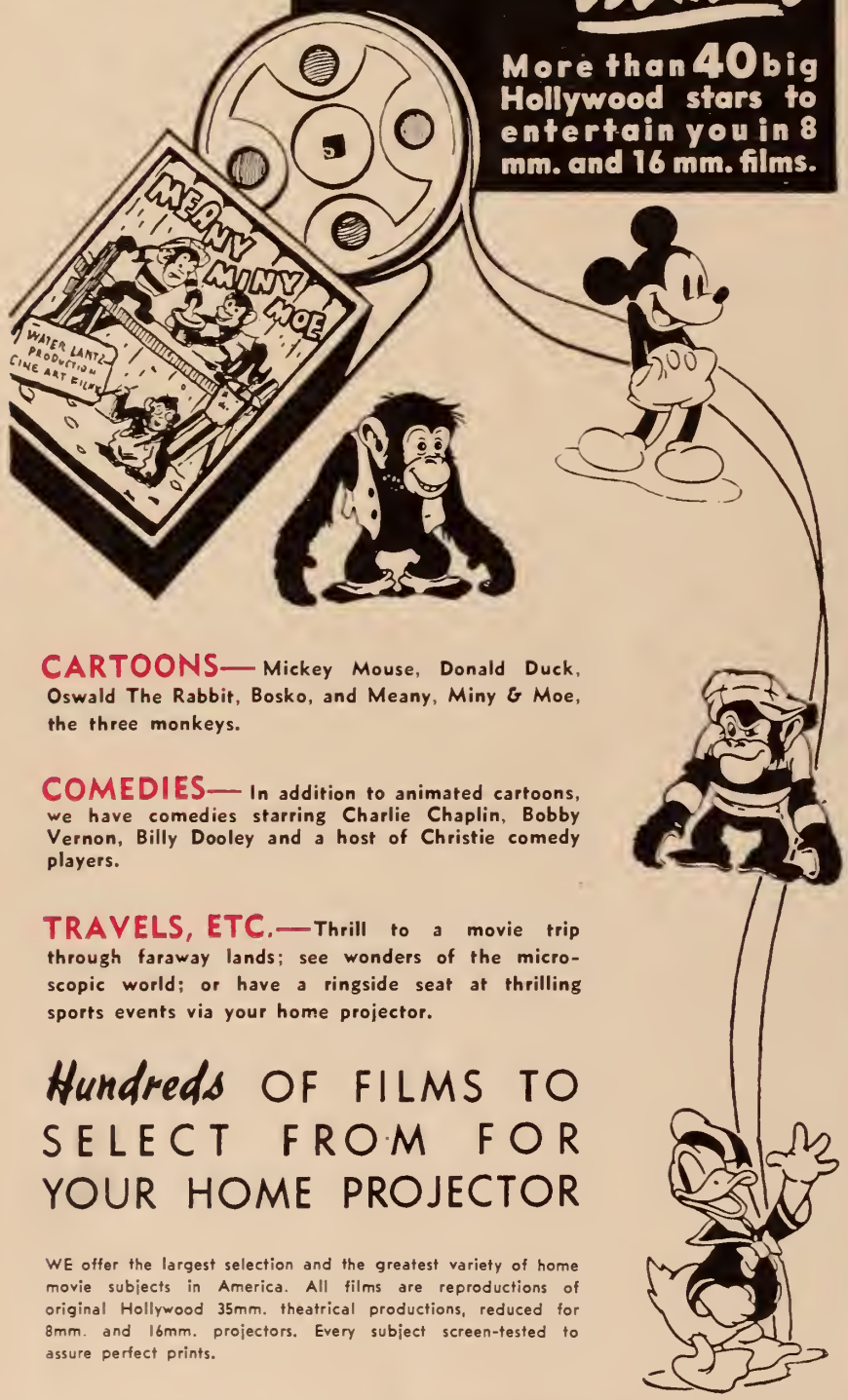






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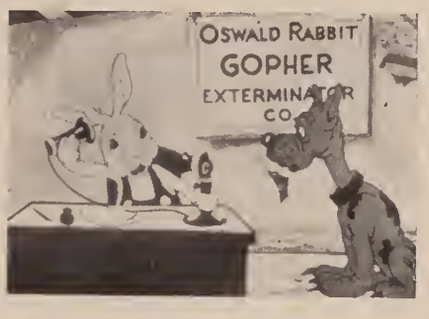
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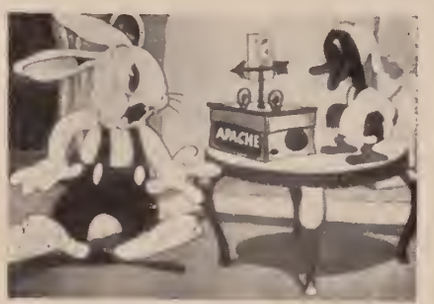
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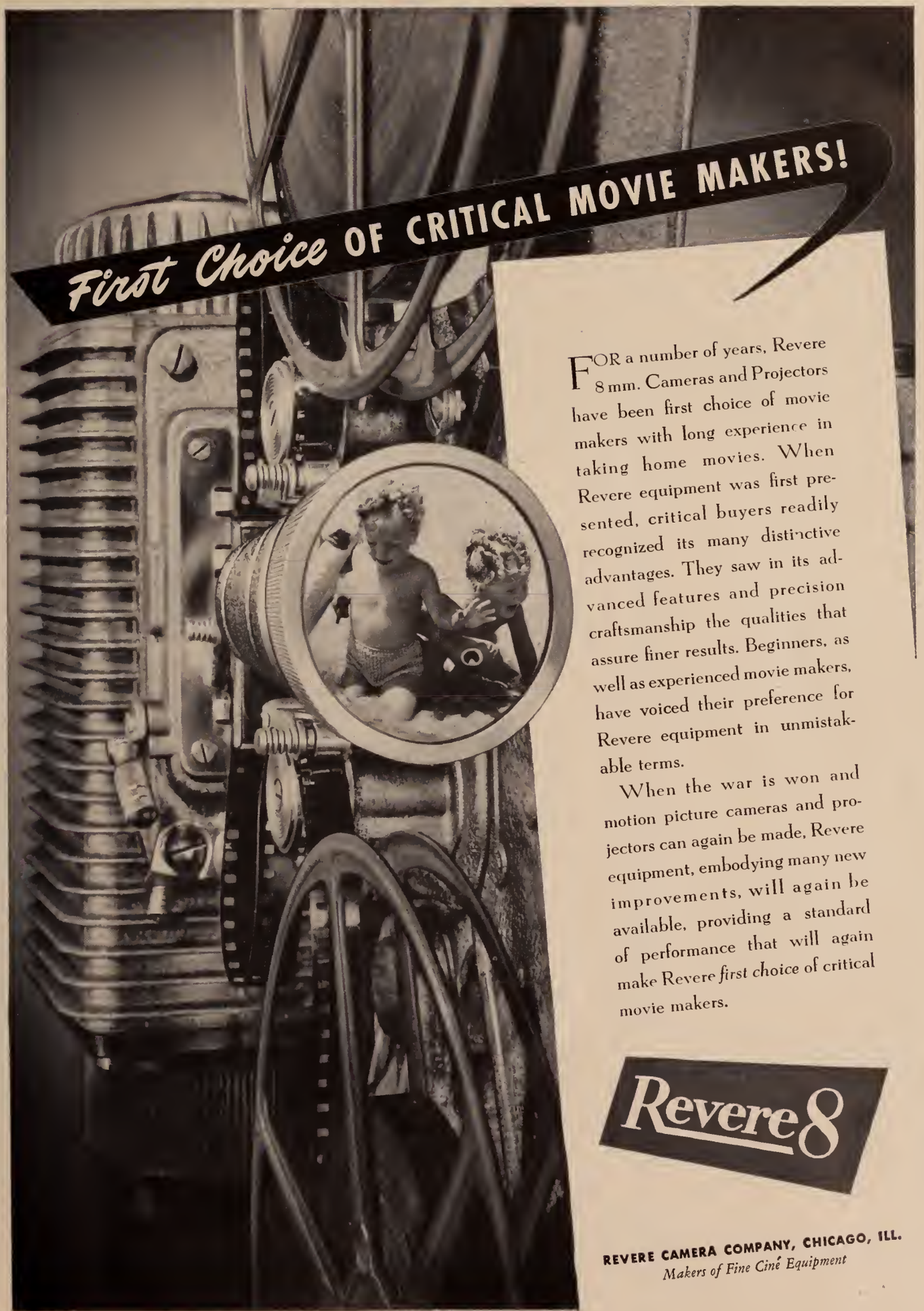
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REVIEWS... *of Amateur films*

By J. H. SCHOEN

The Great Cookie Jar Mystery, 125 feet 8mm. Kodachrome by Lt. Robert J. Auburn, Dayton, Ohio, demonstrates a pleasing story idea for a family film. The cast consists of three: mother, daddy and son, the latter a lad of about four years.

Mother reads about a cookie baking contest and plans to enter it. She bakes a batch of cookies, puts them in a cookie jar after giving her little boy a sample. Lad goes out to daddy working in garden, gives him a bite of cookie. Dad asks where he got it. Dad and lad go into house, sample more cookies while mother is busy on telephone. They clean out the jar.

Subsequently, mother discovers cookies gone, peeks out window and sees culprits in garden finishing them. She goodnaturedly bakes another batch, but this time she first puts a mousetrap in bottom of cookie jar and then only a very few cookies. The rest she carefully arranges in a bowl and takes them to contest headquarters. While she's away, daddy and son sneak back into house for more cookies. When daddy reaches into jar, the trap snaps shut on his fingers. He's dismayed to find only a cookie apiece left for them.

Later mother returns home to find dad's finger in a bandage. She consoles him for his injury, triumphantly shows blue ribbon she won for best cookies submitted in contest.

This well developed continuity afforded equal opportunity for all members of family to appear before the camera in natural action: mother baking in kitchen and telephoning; dad at work in garden; and son just being himself eating cookies.

Photography is exceptionally well done as is the editing and titling. There are one or two spots where editing could be improved by closer cutting. In one or two scenes, players hesitate, as though responding to direction cues. Otherwise picture easily deserves the HOME MOVIES 3-Star merit leader awarded it by the editors.

Sidewalk Tragedy, 50 feet 8mm. Kodachrome by Mrs. Gladys Berger, Cheektowaga, New York, is a delightful although somewhat tragic little photoplaylet for such brief footage. The story concerns a little girl, perhaps five years old, who is riding in her toy automobile on the sidewalk. As she pedals along, she approaches a puppy dozing on the walk who fails to respond to her persistent sounding of horn. Before she can apply brakes, she has run over the pup, and a well staged shot shows him under wheels of automobile and apparently bleeding.

The little girl becomes hysterical—and she really is a grand trouper at this; we've seen her do it in previous pictures—and she picks up the dog and goes for help. She carries it to a nearby physician's office. When she comes out of the office, she is carrying a cardboard box, obviously containing the puppy. She hurries along home, crying bitterly as she goes. At home she gets a shovel, digs a shallow hole in the garden and buries the box.

She then fashions a crude cross from sticks and pencils the dog's name upon it. The closing sequence shows her making a "For Sale" sign, then tacking it upon her toy automobile—evidently resolved nevermore to be a hit and run driver.

The photography is very good with good follow action and some unusually good camera angles. While the titles suffer somewhat from underexposure, editing is exceptionally good, making for a smart, fast-moving picture story. It has been awarded HOME MOVIES' 3-Star merit leader.

Railroads of Today, expresses an idea that many amateurs have tried to capture on film but which eluded them because they lacked the feel for continuity possessed by the maker of this picture, Henry B. Lorence of Chicago, Illinois.

Running 200 feet in 8mm. Kodachrome, *Railroads of Today* is something of a cavalcade of our modern railroads with their sleek and beautiful streamlined trains. The opening sequence introduces the subject with shots from a rail yard showing a streamliner moving out of the yards, some station activities, then shots of several well known eastern stations. A

• *Continued on Page 246*



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FIRST AWARD

Home Movies 1944 Annual Amateur Contest

In addition to the Lloyd Bacon Trophy for best film submitted in contest, there will be THREE First Award trophies for best films in Scenario, Documentary and Family Films classes. Prizes will be given for second and third place in each class. In addition, SIX prizes will be awarded for achievement in photography, editing, titling, sound, technical, and outstanding amateur club activity. Every film entered has a chance to win one or more awards.

ONLY 120 DAYS REMAIN

in which to complete your film and enter it in HOME MOVIES' 1944 Annual Amateur Contest.

CONTEST CLOSES SEPTEMBER 30th!

CONTEST RULES

- Entries limited to 16mm. and 8mm. films. No restriction as to length or subject. You may submit as many entries as you wish.
- Transportation on entries must be paid both ways by contestant. All entries will be promptly returned after review by judges.
- Don't wait until final week to submit your films. Send them in as soon as ready.
- All entries should be titled at least to the extent of a main title. Professional or laboratory produced titles are permissible.
- Be sure to label your film reels and containers, giving your name and address and the title of your production.
- No entry blanks are necessary. Enclose data with entry as to camera, lens, and film used; also, state whether filters, tripod, exposure meter, and any other equipment was used. This information has no bearing on the judging, but is of interest to the editors.

HOME MOVIES

HOLLYWOOD'S MAGAZINE FOR THE AMATEUR

CINE CLUB ACTIVITIES AT ALL-TIME HIGH...

War Has Not Lessened Fervor of Movie Amateur For His Hobby

AMATEUR cine clubs are experiencing greater activity than at any time before the war. This is reflected almost unanimously by club secretaries' reports regularly sent HOME MOVIES' editors.

For a time it was expected that our entry into war would have serious effects upon cine clubs, what with younger members going into service and others becoming busier than ever. But our war effort has only served to heighten interest in the home movies hobby, perhaps forced many movie makers to more fully appreciate the recreational as well as educational benefits to be derived in working together with brother hobbyists. No little credit is due the greater efforts recently of club directors to make their meetings increasingly more interesting for members.

A case in point are the Syracuse Movie Makers, Syracuse, New York. Recently this energetic cine club started a new service for its members in the armed forces, according to report received from Lisle Conway, secretary.

"At the request of Capt. Donald Sanford, a member of our club and head of the 52nd General Hospital group in England, we are taking pictures of families of the members of our club now in active service overseas," Mr. Conway stated.

"According to Capt. Sanford, there are no 8mm. projectors available in England—at least none at or near his post—and inasmuch as they do have 16mm. projectors at the post, he asks that we make all pictures to be sent over in 16mm. (even though many of the service men's wives have 8mm. cameras).

"Plans call for shooting 50 to 100 feet of either black and white or Kodachrome, depending upon which the serviceman's family wishes to purchase. The films are to be titled and assembled on 100 foot reels and shipped individually—one at a time—so, in case one is lost at sea or through other mishap, the others may get through.

"The first pictures taken in this project were those of Mrs. Sanford at her home in near Syracuse. These include shots of her, her son, Capt. Sanford's mother, and the family of another member of the unit also living in the vicinity.

"Our plan on this project is quite simple. Wives of the men supply us in advance with a series of dates on which they will be available for our cameramen to call at their homes and make pictures. We endeavor to select a date on which we can cover at least two homes in one night. We notify the families of the date, then get our crew together. Crew consists of one cameraman, one man to handle lights, one to read meter and check focus, and a grip or stagehand. Arrangements for supplying film or for its purchase by the club is made beforehand. The club furnishes free, use of cameras, lights, etc. If the assignment is in town, club furnishes free transportation for the crew. If out of town, club supplies cost of gasoline used with the serviceman's family supplying the gas coupons.

"When the films are received from the processors, they are titled and edited, then screened before the servicemen's wives once a month at a central meeting place within the city of Syracuse. Afterward, the films are shipped overseas.

"We hope," stated Mr. Conway, "that by doing this, we can contribute something towards helping our men on the war front. Incidentally, this service is not limited to members of our club alone, but to all members of the 52nd General Hospital unit in England whose families reside within a reasonable radius of Syracuse."



• Grand Rapids (Mich.) Amateur Movie Makers shoot movies of servicemen's children, send films to them gratis. Here club members are filming a scene of mother and child for an overseas soldier. Films usually include scenes of round-the-clock activities in baby's life.

WITH a B&H Filmo 8mm. Sportster and a good idea, the Grand Rapids Amateur Movie Club of Grand Rapids, Michigan, inaugurated a new project—movies for fathers in whose absence overseas a son or daughter has been born. Scenes filmed usually include the infant being weighed, given a bath, playing, retiring, and finally, a view of the young subject fast asleep. The Amateur Movie Club has invited wives of servicemen to contact the program chairman of the club, and like as not, the proud papa will receive a 50-foot 8mm. reel of his talented offspring. The family furnishes the film, either black and white or color, and the club "shoots" the scenes and then runs the results for the serviceman's family before turning it over for mailing.

RECENTLY, the Vallejo (Calif.) Movie Club screened a program of amateur and professional films in the interest of the Fourth War Loan drive.

• *Continued on Page 248*

TESTING NOW!

For Peacetime 16 mm. Projectors

For over two years, thousands of AMPRO 16 mm. sound projectors have undergone gruelling tests—from arctic wastes to South Pacific jungles, on aircraft carriers, destroyers, submarines—under blazing sun and in subzero temperatures. Out of this cruel laboratory of war have come sturdy, practical 16 mm. projectors exceeding even prewar AMPRO efficiency. Today these "war-tested" AMPRO machines are being made now exclusively for the United Nations armed forces. *When peace comes—they will be available for bringing new worlds of entertainment and education to the home.* Write today for Ampro catalog of 8 mm. silent and 16 mm. silent and sound projectors.



AMPRO CORPORATION • CHICAGO 18, ILL. • PRECISION CINE EQUIPMENT

Postwar Promises Coated Cine Lenses

Exhaustive Tests Being Made Of All Known Anti-Reflection Coating Methods

By LARS MOEN

ALTHOUGH you don't hear much about it these days, for war-time reasons, anti-reflection coatings on lens surfaces are becoming more and more an accepted, standard practice. For a while there were arguments advanced against it in some quarters; before the sound of controversy had died down, we were in the war, and the matter became largely academic for the duration, so far as civilians were concerned.

However, it is not being lost sight of; on the contrary. Government use of coated lenses is so extensive that the tens of thousands of photographers in the armed forces are coming to think of treated lens surfaces as normal and usual. It is probably safe to say that after the war all photographic lenses except the cheapest will have some form of anti-reflection coating.

For that matter, to call these "anti-reflection coatings" somewhat minimizes their importance. Actually, their greatest value is in the reduction of scattered light, or flare. Every amateur knows that some light is lost in a lens —a tiny proportion absorbed by the glass, and a rather larger amount reflected toward the object.

Now if this reflected light were simply lost, and that were the end of the matter, it would not be too serious. Unfortunately, the light reflected back from the second glass-air surface hits the first glass-air surface, and some of it is again reflected back toward the film. This happens at each surface, and the stray light keeps bouncing around the inside of the lens mount, between surfaces, and since most of these surfaces are curved, they scatter the stray reflected light in all directions. Thus the stray light which bounces back a second time doesn't return along its original path, but wanders in another direction.

As a consequence, some of the light from the highlights is scattered into the shadow areas, flattening contrast, destroying delicate detail, and often working harm far beyond its relatively slight intensity. If a highlight has a brightness of 100 units, and two units of scattered light are added, the effect will be minor. But if a shadow has a brightness of one unit, and two units of scattered light are added, the effect will be serious. Furthermore, in the case of some lenses, the scattered light will not be at all uniformly distributed over the film, but will be concentrated in certain "flare" spots.

All of this is largely counteracted by an anti-reflection coating. The coating is not 100% effective, but it is so nearly so that flare drops to an inappreciable level. Some old lenses which are practically unusable because of flare can be turned into excellent objectives by suitable coating.

As for the gain in speed, this will be from 30 to 40% with an average lens. If the number of air-glass surfaces is very small, the gain will be less; with some lenses, higher.

Consequently, when we have a more rational system of marking lens speeds than the F value, the speed markings on a lens would be altered after coating, to correspond to the increased light transmission.

The cost of coating an average lens, under commercial conditions, runs from ten to twenty dollars, using the best methods. Probably, after the war, methods costing much less will be available. Some lenses, such as those with few air-glass surfaces and not subject to serious flare, would scarcely justify the cost. Such things can become a fad, and many photographers have had lenses coated, simply because "it was the thing to do," which were little better after treatment than before. Judgment must be used in such a matter. When in doubt, ask the manufacturer; if that is impractical, write HOME MOVIES and the editors will try to obtain the information for you.

The same caution applies to the type of coating to be applied. There are coatings applied by evaporation in a vacuum, by vapor treatment, by dipping, by heat treatment, by tarnishing, by etching—and each has its uses and its strong points. The most efficient coatings are too fragile for external surfaces—the cheapest are not suitable for all types of glass—the most durable cannot be applied to cemented lenses, and so on. However, we hope to keep readers posted from time to time, as these things become available again for civilian use.

MANY movie amateurs have often been puzzled by references, in catalogs and elsewhere, to the terms "A Mounts" and "C Mounts" for 16mm. camera lenses. The Wollensak Optical Company explains difference between the two as follows:

• *Continued on Page 243*

DeVry Contest Winners Announced

WHEN the DeVry Corporation went directly to the amateur movie maker for ideas for their new postwar cine cameras and projectors, they got exactly what they were looking for—sound, practical ideas for better equipment.

The thousands of ideas submitted in the DeVry nation-wide contest, which was announced last November in HOME MOVIES, have been analyzed and contestants contributing the soundest ideas have been awared prizes totaling $1500 in value offered by the DeVry Corporation.

HOME MOVIES' editors are pleased to note that one of its consistent contributors, a demonstrated dyed-in-the-wool amateur movie fan, is among the winners of top awards. He is Robert C. Denny of Fresno, California, who won third prize for camera design.

Other contest winners were George J. Heim of Milwaukee, Wisc., who was awarded first prize for the best cine camera design submitted in the contest. Fred A. Armster, Mt. Rainier, Md., won first prize for best projector design.

Second prize for best camera design went to Douglas G. Sites, Havre DeGrace, Maryland. Second prize for best projector design was awarded to J. J. Mulkey, Fairbury, Nebr.

Numerous prizes of war bonds were awarded for suggestions for mechanical refinements in cine camera mechanisms and projectors and it is notable that more than 98% of the ideas were submitted by amateur movie makers, most of them readers of HOME MOVIES.

While details of all ideas submitted cannot be revealed until after victory is won and manufacture of civilian goods can be resumed, it can be said that they will have a very definite effect in improving the performance and quality of cine cameras and projectors offered the movie amateur by DeVry after the war.

Wm. C. DeVry and the DeVry Corporation are to be complimented upon their sagacity in going directly to the experienced amateur for sound ideas for their post-war cine equipment.

This American is not expected to buy an extra War Bond in the 5TH WAR LOAN



But we are.

For each of us here at home, the job now is to buy extra bonds—100, 200, even 500 dollars' worth if possible.

Many of us can do much more than we ever have before.

When the Victory Volunteer comes to you and asks you to buy extra Bonds, think how much you'd give to have this War over and done.

Then remember that you're not *giving* anything. You're simply *lending* money—putting it in the best investment in the world.



Let's Go . . . for the Knockout Blow!

HOME MOVIES

This is an official U. S. Treasury advertisement—prepared under auspices of Treasury Department and War Advertising Council



CHINA TODAY

HOME TOMORROW

. . . AND *movies* OF THE MOST PRECIOUS SUBJECTS OF ALL . . . WITH BETTER-THAN-EVER EQUIPMENT!

Many a soldier is proudly sending home off-duty movies of unusual subjects taken with his Universal Ciné Camera. But he knows that his most priceless movies will be those of his own children . . . taken by him after peace comes. Universal's at war, too, making fine military optical instruments . . . learning new skills, pioneering new methods of production. Count on these to be translated into a series of truly great cameras and photographic equipment! Expect your next camera to be a Universal!

JOIN THE FIGHT BUY MORE WAR BONDS

UNIVERSAL CAMERA CORPORATION

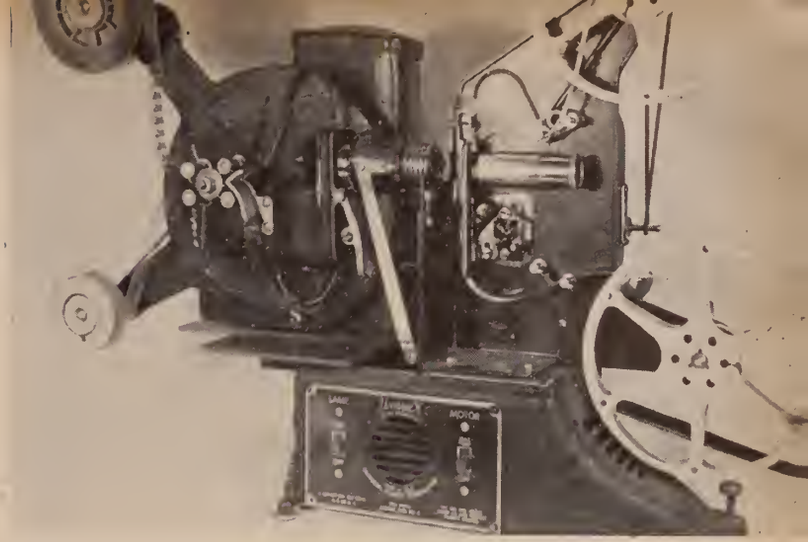
NEW YORK CHICAGO HOLLYWOOD

ARMY E NAVY

There's only one flag we're prouder of!

Peacetime Manufacturers of Mercury, Cinémaster, Corsair Cameras and Photographic Equipment

HOME MOVIES
Published in Hollywood
JUNE 1944



• Fig. 1—Showing method of mounting 16mm. projector mechanism on base of Univex projector for purpose of making 8mm. optical reduction prints of 16mm. films.

8MM. PRINTS FROM 16MM. FILMS

By MAURICE COSTELLO

THE eight millimeter fraternity of movie makers often see 16mm. pictures they would like to have in 8mm. A club brother will shoot a particularly interesting subject in sixteen that the "eighter" wants, or an 8mm. club frequently wishes to acquire a 16mm. picture reduced to 8mm. for their library. There have been numerous requests for prints on 8mm. width of prize-winning films shot on sixteen. Such reduction prints can be made by the amateur by using two projectors coupled together as illustrated in photos on this page.

These pictures show an 8mm.-16mm. reduction printer with which I make optical reductions of 16mm. films to 8mm. I rigged the outfit up myself, using an old Keystone 16mm. projector, a Univex 8mm. projector, an electric fan motor and a few miscellaneous parts. Threading the 16mm. film to be copied in the 16mm. projector, it is projected through a special lens assembly onto raw 8mm. film stock traveling simultaneously through the 8mm. projector.

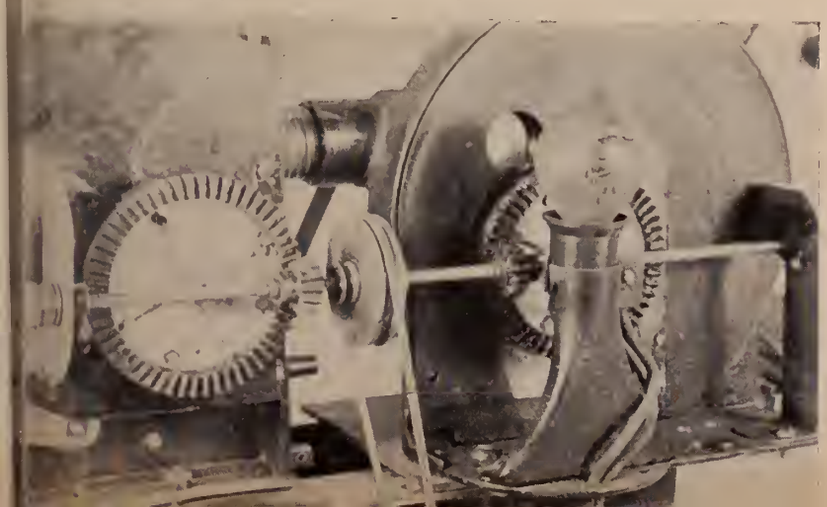
The 16mm. unit is an old model C Keystone projector. The 8mm. unit consists of the base and film transporting mechanism of a Univex model PU-8 projector. Base of the 16mm. projector has been removed and the mechanism and lamp house mounted upon the base of the Univex from which the lamphouse has been removed, as may be seen in Fig. 1.

It was necessary to drive the two projectors by one motor in order to insure uniform speed of both. The method by which this was done is shown in Figs. 2 and 3. The regular motors were removed from both projectors. The mechanism of the projectors were then coupled together by means of a shaft and two sets of gears. Suitable gears for the purpose were found in two 25c hand drills purchased in a dime store. The large ring gears were fastened to the main drive shaft of the projectors as shown in Fig. 3. The pinion gears were mounted on a shaft so that its turning would move mechanism of both projectors at the same time and at the same speed.

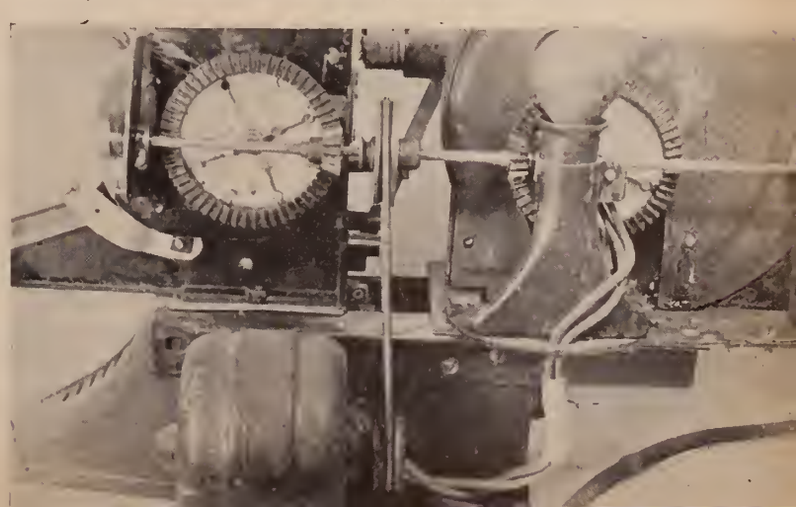
The motor driving this shaft is an old electric fan motor. It runs at constant speed of 1750 r.p.m. and is fairly quiet in operation. Power is transmitted to the gear shaft by means of a spring projector belt and pulleys. The pulleys used were not specially chosen for any

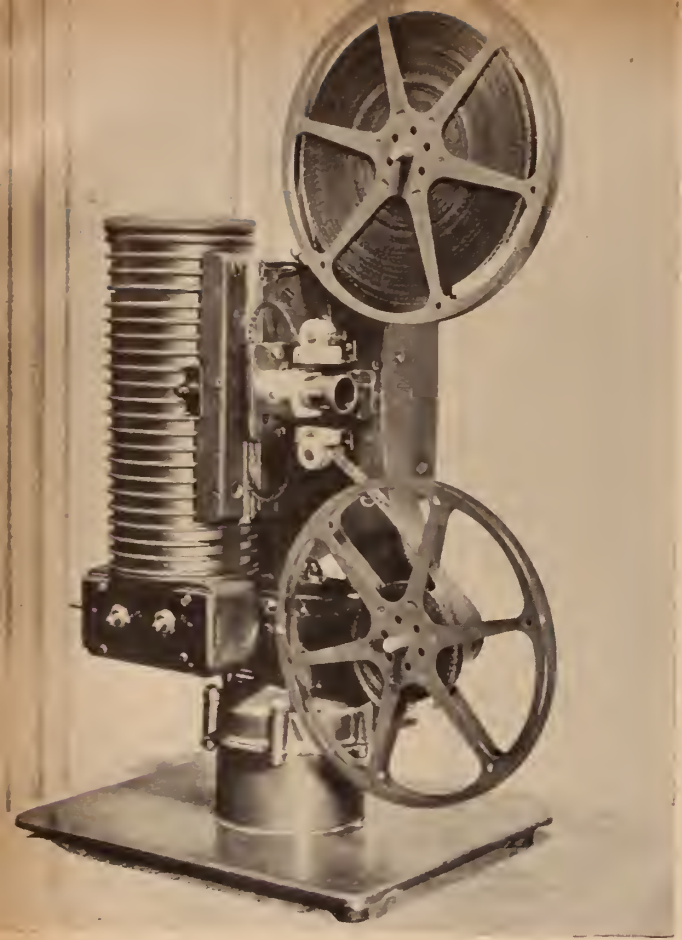
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• Fig. 3—Power is transmitted to drive shaft by spring projector belt and grooved pulleys. An ordinary 10 watt 110 volt lamp serves as printing light, shown here with housing removed.

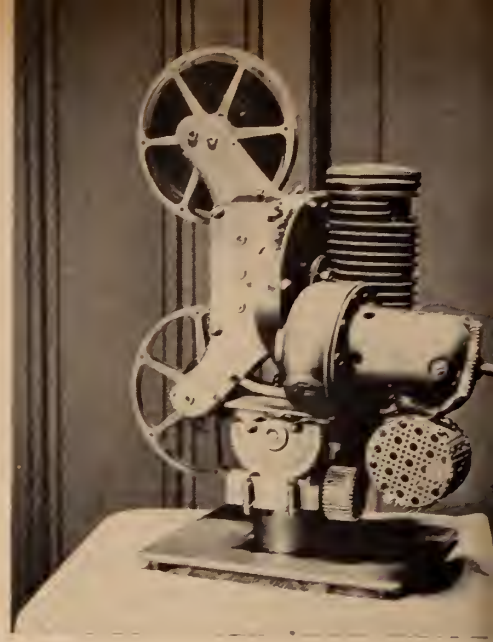


• Fig. 2—Both projector mechanisms are coupled together and driven by a single motor. Gears are from dime-store hand drills. An adjustment made in 8mm. movement equalized frame speed.





• Fig. 1—A piece of sewer pipe, parts from a windshield wiper, and gears from a Ford are just some of the unorthodox items used in constructing this 400 foot 500 watt 8mm. projector.



• Fig. 2—Rear view shows classic design of housing turned by hand from simple hand drawn plans. Originally, projector was to be about same size and weight as a Filmo "8". It weighs several times as much and is more than twice the height. It projects brilliant steady pictures.

I BUILT MY OWN 8MM. PROJECTOR...

Fugitive From A Wartime Scrap Drive, It Boasts Modern Features And It Works!

By KENNETH C. FERRIS

THE camera stores' salesmen laughed when I wanted to buy a projector, so I built one myself. This, in a single sentence sums up the history of the homemade 8mm. projector pictured on these pages.

It all began about a year ago when I innocently purchased a small 8mm. camera for six dollars, not knowing why except that the owner, a friend of mine, needed the six dollars more than the camera. In due time I satisfied the curiosity aroused within me by this new acquisition and purchased two rolls of film, then proceeded to make movies of our two little sons.

When these films were returned from the processors, there followed a great deal of squinting and eye-straining on my part in an effort to see just what was on the film. Shortly afterward, I was to be seen entering one, then another camera store in quest of an 8mm. projector, only to be met with laughter and occasionally some sarcasm. "Didn't I know there was a war on?"

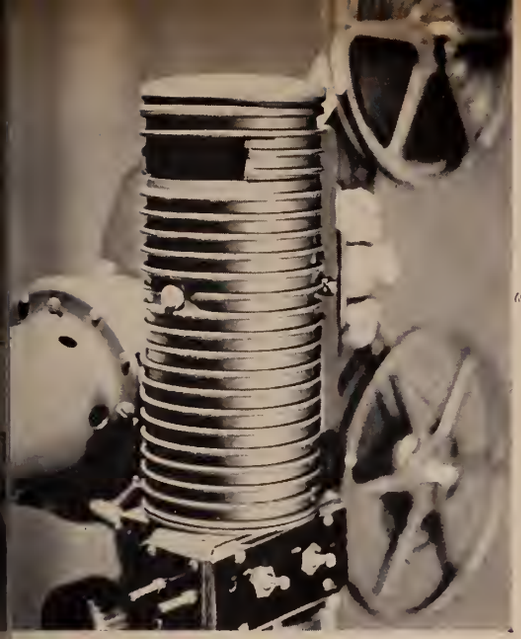
But I didn't give up. I next kept a vigil over the classified columns of newspapers in the hope that some amateur would offer his equipment for sale. But this procedure proved equally disappointing, due partially to a shortage of gasoline ration coupons or to the fact that someone else invariably got there ahead of me. By this time, real desperation had set in. Eventually I was able to borrow an 8mm. projector and screen for one evening and my eager kiddies finally saw their first home movies. Another family of cinebugs thus were born.

Determined to have a projector, I decided to try and build one. I had not seen many 8mm. projectors, only the pictures of them. The one I borrowed was the first I ever had my hands on. In my visits to camera stores, I had collected numerous folders and catalogs on projectors, and the one extolling the 8mm. Bell & Howell appealed to me most. From the illustrations, it seemed at the time the easiest to copy. I decided to try.

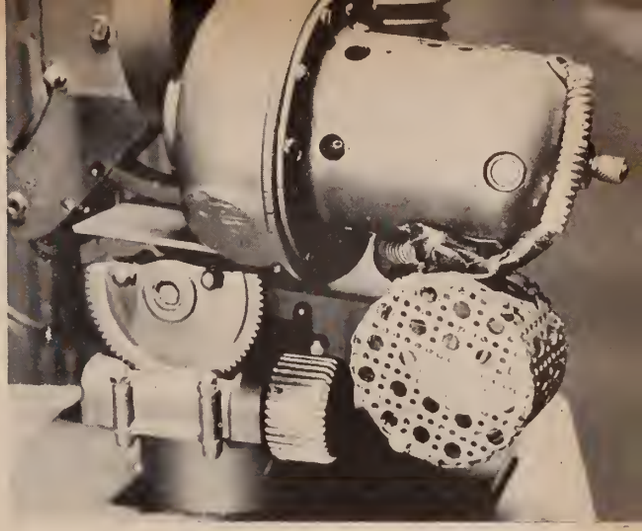
My first step was to accumulate as many of the parts as possible—gears, sprockets, etc.—but this proved to be almost impossible. Wherever I went, there was always a little matter of priority to block the way. But a canvass of all available camera repair shops yielded such items as a condenser lens,

• Fig. 3—Author Ferris makes final adjustment on the takeup spindle of his completed projector. Only tools used in construction were an electric drill, vise, several files, a hacksaw, pliers and a screwdriver. Intricate parts were turned by a machinist on a lathe.





● Fig. 4—Closeup view of lamp-house which was turned on a lathe from a piece of metal soil pipe. Top is cap from an automobile gas tank.



● Fig. 5—Here is shown the power plant—a vacuum sweeper motor and blower; also the geared tilting device and the variable rheostat.

a Univex projector lens, a 500 watt lamp and socket and, the most fortunate of all, two 8mm. film sprockets for feed and takeup.

With these few parts, I ventured to begin my project. I next searched out a machinist who could do a bit of work for a civilian without interfering with his war work commitments. From his lathe emerged several parts fashioned from scrap metal such as found in almost any garage. By now, my brainchild was beginning to take definite form.

I prefer to skip quickly over the ensuing five or six months of struggling with iron, brass and sheet metal that proved so stubborn in the hands of one totally ignorant of their proper handling. You see, I am an automobile upholsterer by trade; never had any mechanical training; and my only tools in fashioning this projector were an electric drill, a vise, several files, a hacksaw, pliers, and a screwdriver.

A skilled mechanic would chuckle at some of the points of construction embodied in the "innards" of this projector. The machinist who did the lathe work for me swore the thing never would work the way I was going at it. He spoke boldly in terms of ten-thousandths of an inch while I mumbled vaguely of thirty-seconds and sixty-fourths simply because the six inch rule I happened to be working with was calibrated in these two divisions. Where the mechanic worked in close tolerances, I labored on the basis that if one part was a bit out of line, the next or interlocking part only had to be made out of line the same ratio in order to add up to a perfect fit for the whole.

To give an idea of the great lengths I went to in obtaining parts and materials for this projector, let me point out some of the more interesting of them: The streamlined lamp house with modern cooling fins shown in Figs. 1, 2, and 4, is a section of metal soil pipe, turned down on a lathe. Top of the lamp house is a gas tank cover from a Ford automobile. The motor and blower (Fig. 5) is that of an old vacuum cleaner. The geared tilting device, shown in detail in Fig. 5, is the worm and pinion gear from the mechanism that automatically raises and lowers the top of a Ford convertible coupe. It works perfectly .

The rheostat I obtained from a radio shop and I made a ventilated housing for it from a piece of scrap grill metal. Some of the parts in the intermittent movement were taken from an automobile windshield wiper. Internal gears were mostly those from an old Pathex 9½mm. camera, plus several from a discarded phonograph motor. The film gate, lens holder and sprocket "dogs", shown in Fig. 6, were turned from various pieces of scrap metal. Some were shaped with a file while others were turned on the mechanic's lathe.

The switch box, shown in Fig. 4, is an ordinary house lighting system flush-type box covered with a panel of bakelite fitted with snap switches. The gear box and main body incorporating the reel arms were made of ordinary sheet metal cut to a pattern drawn free hand. The base is a sheet metal plate joined to the main projector body by means of another short section of the metal soil pipe.

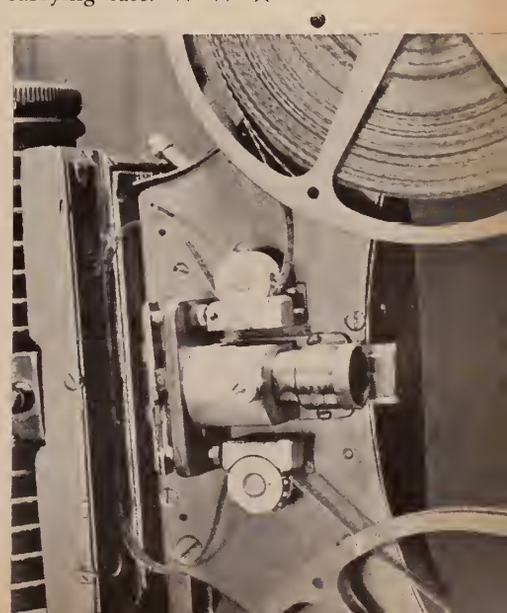
Some of the modern features incorporated in the projector are: A gear-driven film rewind which operates by simply pressing a lever near top of gear box; efficient framing device operated by convenient lever at top of shutter housing; independent switches for motor power and light source; and 400 foot reels.

Two questions are invariably asked me whenever my projector is shown: "How much did it cost?" and "How long did it take to make it?" Saving money was not the object when I began construction of it. I was desperate to own a projector and when I was unable to buy one, I determined to make one. Thus, I did not spare the cash to gain this end, although I'll admit it cost more to build than originally expected—approximately $125.00.

As to the time spent in building it, that is a story in itself. Soon after the project was begun, my enthusiasm became boundless. Every spare minute was devoted to it. I would come home from work, quickly gulp my supper while sitting on the edge of my chair, then disappear into the garage, there to remain until one or two o'clock in the morning. This went on practically every night — Sundays included — for six months! My poor wife was frantic. The youngsters were growing up and hardly knew their father. I'm sure I heard the elder whisper quizzically to his mother the day the projector was finished and I brought it into the house for a demonstration.

But that's the way with a cinebug once he contracts the virus cine. To us of gadget and mechanical bent, our pleasure comes in achieving with our hands, while our brother hobbyists, the filmers, revel in the pleasure of shooting movies. I suppose I'm headed for that experience too. For I recently bought a new and better 8mm. camera.

But at heart I'm a gadgeteer. Since completing this projector, I have converted an old model 16mm. DeVry machine to 8mm., and have built a compact portable 8mm. job enclosed in handy carrying case. ★ ★ ★



● Fig. 6—Film gate and track was ingeniously made by hand with file and hacksaw. Lens housing is in sliding carriage. A thumbscrew locks lens in focusing position.



• Fig. 1—View of interior of home-made camera blimp showing RCA sound camera mounted in place on sound-proof semi-floating coupling.



• Fig. 2—Blimp weighs 12 pounds, is constructed wholly of wood and sound absorbing wool and cork, and is complete with built-in sunshade.

AN AMATEUR'S ADVENTURE WITH

There's More To Making A Sound Film Than Setting Up Camera And Microphone And Shooting The Scene

By CLARENCE ALDRICH

LIKE many an ambitious movie maker, I long had dreamed of the seemingly distant day when I should be able to make 16mm. movies in sound. Then one day, there came an opportunity to purchase an RCA 16mm. newsreel model sound camera.

This is one of the first sub-standard sound cameras that appeared on the market. The newsreel model is so-called because the microphone is built into the camera, enabling the photographer to speak and record the narration as he films. I soon discovered this camera had many limitations which did not fit in with my ambitious program of movie making. How I added to and improved this camera to enable it to record better sound is an interesting story I believe will interest other movie amateurs.

The first pictures I made with this camera were very good photographically, but the sound was scarcely audible even when the projector amplifier was turned on full. Several tests proved that my difficulty was in obtaining correct modulation. There is no means of controlling volume in the newsreel model RCA camera and this, as every one knows is a "must" where acceptable sound tracks on films are expected.

One of my first experiments was to rig up a small 5 inch speaker in a soundproof housing and mount it in back of the camera in front of the camera microphone grill. The speaker was connected directly to a small radio which served as amplifier and into which was connected a standard crystal microphone. In this way, the mike could be placed conveniently near players in a scene. Thus their voices would be picked up by the mike and carried to the camera microphone by means of the amplified sound from the improvised speaker. In other words, the camera microphone picked up the pre-amplified sound broadcast by the speaker. This method enabled me to control sound volume. Between the crystal microphone and speaker, a volume control indicator and monitoring headphones were added. Of course, this new improvement now made it necessary to use an assistant whenever shooting pictures. Making sound pictures now called for a man to operate the camera and one to handle the sound system, volume control, etc.

While the assistant handled the camera, I slipped on the head phones, turned on the amplifier, adjusted the voice level indicator, and made volume control adjustments as the pictures were taken. The first picture thus made proved a decided improvement over the old method, and definitely demonstrated the need for controlling volume for good sound results.

I soon discovered that best sound results in shooting dramatized pictures could never be achieved even with these improvements. I then learned that my RCA camera could readily be adapted for use with separate microphones through installation of a special galvanometer unit available from the manufacturer and which was interchangeable with the built-in microphone. This was ordered together with a special amplifier and a new microphone.

With this new equipment installed, I anxiously made tests, only to discover new bugs in the galvanometer and the amplifier system. Consultation with an expert sound technician soon put everything right and eventually I recorded and photographed a roll of film that was pretty near perfect.

By this time, my Long Beach Cinema Club associates and I were making all kinds of plans for super-duper sound productions. We decided we'd need other professional-like equipment such as a microphone boom, several microphones, camera truck, etc. The boom and truck I constructed myself and these may be seen in use in Fig. 4, which is a production still from one of my late sound films "Barroom Butterfly."

The microphone boom is entirely of wood construction. There is a cross-



• Fig. 3—Author lines up a shot through glass window in blimp which gives access to viewfinder. Starting button is operated by plunger extending through top.

A SOUND CAMERA...

piece of wood for the base fitted with ball-bearing casters. The main column is of two pieces, telescoping into each other so that adjustment may be made for varying height of the mike. The boom is attached to this column by means of a tilting panel made of wood and fitted with wing nuts and bolts. The mike is fixed on a swivel at end of boom and guy wires leading back to a revolving disc enable operator of the boom to adjust direction of the mike in following action of players in the scene.

The camera truck is the conventional "T" of wood material fitted with ball-bearing casters, and a platform which is used to carry the amplifier when it is necessary to keep it close to camera for some types of shooting.

The amplifier received some attention, too. Two microphone jacks were added to permit use of more than one mike at a time; also a phonograph jack was installed which permitted "piping" recorded music through the amplifier to be recorded as background music simultaneously with other recorded sound or the dialog. With these improvements, music, sound-effects and voices could be cut in and out as desired or mixed with the amount of volume required.

Having improved my sound equipment to this extent, I was ready for my next filming adventure in sound. My club associates and I had prepared a scenario entitled "Barroom Butterfly," about a gal who frequents cocktail bars and her adventures with the men she meets. We spent considerable time in selecting a cast and shooting tests, and when these tests were returned from the laboratory, I discovered a new "bug"—the microphones picked up the camera noise whenever closeups were shot. There was only one remedy for this—"blimping" the camera. I decided to build one.

The essentials of a camera blimp are that it must deaden at least 90% of the camera noise and that it must not interfere with normal operation of the camera. On paper this looks easy. But when one considers the attention that a camera must receive in the course of making a picture, the idea of blimping it is like putting the camera in a box and sealing it up. So many details had to be considered: winding motor, reloading film, focusing, fading, starting button operation, viewing, etc., that more than three weeks were spent on drawing the necessary set of plans before work could be started on the blimp.

The successful result may be seen in Figs. 1, 2, and 3. Very professional in appearance, this blimp is constructed of wood, except for the back panel which is sheet metal. The interior, including inside of doors, is lined with 3/8" wool padding same as used for padding ironing boards. I wanted some sheet cork to cover this padding and thus increase the soundproofing, but discovered a priority was needed to purchase it. Then, luckily, I found a dime store that still had some of those decorated cork doilies. I purchased a quantity of these which served the purpose.

Inside the blimp, the camera is mounted on a semi-floating base. This is of sound absorbing material and directly attached to the blimp housing so as to nullify the transmission of any camera noise to the tripod which would carry it down to the floor when filming indoors.

Blimp is fitted with doors on both

• *Continued on Page 255*



• Fig. 4—Shooting a scene from "Barroom Butterfly" in author's home "sound studio." Author at amplifier controls modulates sound while Mildred Caldwell handles sound camera focused on players at table. All are members of Long Beach Cinema Club.

LIVING ROOM THEATRE DELUXE

Separate Projection Room And Disappearing Screen Feature This Parlor Movie Theatre...

By CURTIS RANDALL



• Fig. 1—Everett Billings, Glendale, California movie amateur, converted clothes closet into home projection booth which enables him to project pictures through port cut in wall and onto screen above fireplace. Headphones permit him to monitor sound from records played on dual turntables and cued with pictures.

As sound comes more and more into use as an adjunct to home movies, there will be a greater emphasis placed upon better projection conditions for home screening of films. Giving a movie sound accompaniment through the playing of records on turntables with the projector grinding noisily in the same room, is to add confusion rather than improvement to the exhibition.

Until home projectors are made less noisy or sound-proofed blimps are provided for them, the only ideal method of screening movies with sound is with the projector set apart from the room in which the audience is seated.

Not every movie amateur is fortunate enough to have a home with a spacious attic or basement playroom which can be converted to a theatre by the application of wallboard and draperies; but many homes have "little theatre" possibilities just waiting for proper appraisal by the amateur and the little work usually required to make a home-contained theatre a reality.

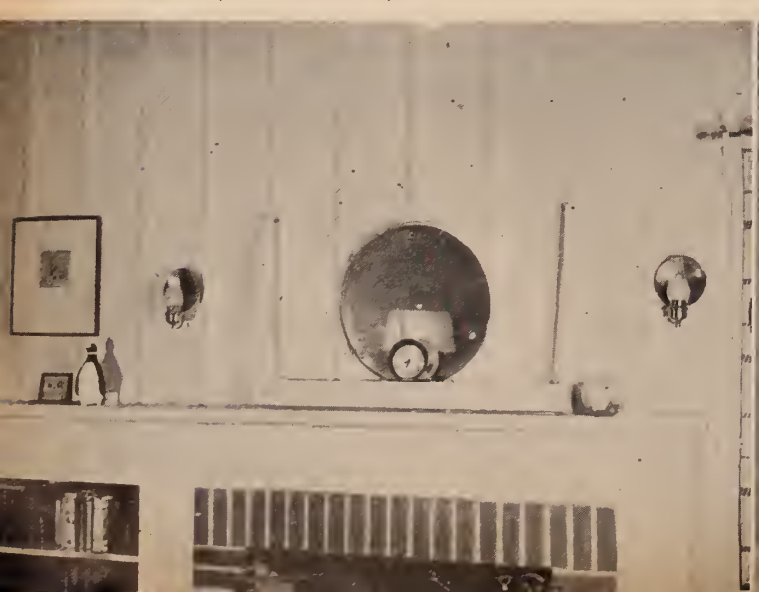
A model home cinema is that of Everett Billings of Glendale, California. Here, all the comforts of a downtown theatre are enjoyed in the snug living room of his home. Should drop-in visitors suggest a look at his films, they may remain seated and view the pictures projected upon a screen elevated into position above the fireplace from its unobtrusive place of concealment.

The only sound one hears is that of music played from records and wired through the amplifier of the home radio which, happily for Mr. Billings, was adaptable for the purpose. The interior of this home projection booth is shown in Fig. 1.

There is no hint of the existence of this booth from the living room when it is not in use. Although there are port holes cut in the wall to permit beam of light from projector to reach the screen, these are covered with optical glass and concealed, when not in use, by a framed picture hinged to the wall. Figures 4 and 5 show this novel arrangement. When movies are to be shown, the framed picture is lowered by means of a cord regulated from inside the booth. Thus, two projection portholes for dual projectors, are exposed to view as well as a third porthole for use by the operator in watching the screen.

The projection screen is perhaps the most novel arrangement of all. In keeping with the colonial wood trim of the walls, the 30 by 40 inch roller screen was enclosed in a wooden box of comparable finish and attached to the wall by two wooden supports about 30 inches in length. These are hinged to the wall in such a way as to blend with the

• Fig. 2—Screen is concealed in ornamental box over fireplace which is attached to wall by hinged supports. The whole arrangement blends in with pattern of paneled wall and enables screen to be put into use instantly.



• Fig. 3—By raising the screen housing and setting it erect by means of a support extending down to top of mantle, screen is placed in position for use. When opened full length, it is well above heads of spectators. Distance from projector is approximately 18 feet.



vertical moulding. When not in use, the unit rests against the wall with the screen box resting upon top of mantle.

There is a third piece of wood about 36 inches in length which supports the screen when erected for use. The screen box is raised, as shown in Fig. 3, and held in position for use by the third support. The screen is then drawn downward, and when fully opened, is well above the heads of spectators. Thus, if the visitors move about—as they invariably do, seeking a light for their cigarettes or refill of a cocktail glass—they cannot obstruct the view.

Compact as is the 3½ foot by 7 foot projection booth, it boasts more innovations than the average home theatre. There is a switch panel on the wall which affords centralized control of projector motors and lights individually, operation of dual turntables, and also provides a dimming switch for the room lights. This latter feature is interesting in that it consists of a single "Dim-A-Lite" unit obtainable at eletrical supply stores at low cost. The living room floor lamp circuit is connected with the "Dim-A-Lite" affording the professional light-dimming effects of a regular theatre. By merely operating a small lever, lights are raised or lowered.

As may be seen in Fig. 1, the projector rests upon another switching box, and this affords control of projectors, and the faders for the record turntables. The turntables are conveniently located below the projector. Both are portable and may be used when showing pictures outside the home.

Mr. Billings uses headphones plugged into the sound circuit which enables him to regulate the sound as heard through the radio in the room where pictures are screened. Not all sound is by commercial phonograph records. Mr. Billings usually cuts special recordings on his Wilcox-Gay Recordio cued with his pictures. His library of sound effects records—some of his own origin—include everything from footsteps to firecrackers.

Interesting is the method by which Mr. Billings makes his recordings. With the Recordio permanently situated in his living room, it is necessary to have some means of signalling between operator in the projection booth and the recorder when cutting discs cued with a picture.

He made a lengthy four-wire cable by taping together two two-wire strands of duplex extension cord. At one end, the wires are connected to a block fitted with three small candelabra lamps and sockets. The other end is connected to a similar block, slightly larger and containing besides three lamp sockets and lamps, a three-way switch wired to control one lamp circuit at a time. On each block, the No. 1 socket is fitted with a red lamp; the No. 2 socket, a blue lamp, and the No. 3 socket a white lamp. Thus, by turning the switch to the No. 1 position, the red lamps on each block are lighted, etc.



• Fig. 4 — (Above) Projection booth portholes are ingeniously concealed by framed picture which is hinged to wall at bottom.

• Fig. 5—When movies are to be shown, framed picture is lowered away from wall by means of small cable controlled from projection booth, thus exposing port holes. These are covered with optical glass to exclude projector noises from room.

In operation, the cable is extended between the recorder in the living room and the projection booth. Signaling is controlled by operator of the recorder. Flashing on the No. 1 (red) light indicates recorder is idle. The No. 2 light indicates recorder is started—disc is turning and speaker at microphone should prepare to read narration. Light No. 3 is signal to start narration. Thus accurate cueing is accomplished even though recorder and projector are separated some distance.

All of these features add up to just one thing—a smooth, professional showing of home movies. The room lights grow dim and, as the first strains of music sound from the radio speaker, the lights fade out completely, and the picture title fades in on the screen. The combination of truly silent projection and recorded sound skillfully blended together lends the exhibition the illusion of a genuine Broadway show.

The artisian who so expertly designed and built all the innovations for this home theatre was none other than Mr. Billings himself, whose long list of cine gadgets ranks him one of the top cinebugs in the hobby. Among his gadget accomplishments are an alignment gauge for his 8mm. Cine Kodak that includes a built-in focuser and a tapeline for measuring distances in closeup shots; a novel device to expidite making fades by the dye process; a tin-can scroll device for a typewriter titler, and a balloon-tired camera dolly.

This last item sports twin floodlights, portable lighting switchboard and a lighting boom that supports either a floodlight or spot high above the camera to illuminate subjects when being followed by the dolly-mounted camera.

Naturally, with such comfortable appointments as are afforded by Billings home theatre, screening of pictures is almost a nightly ritual in his home. For one thing, there are three rollicking youngsters in the family whose activities have been recorded on film since their cradle days, and filming of this family document goes on regularly. Naturally there is a keen desire to frequently review these pictures on the screen. So, all in all, the Billings theatre is a pretty busy place.

It has come to be known as a model home theatre layout among Glendale movie amateurs, and there are frequent visits by strangers who have heard of the place and who wish to adapt the scheme to their own home. Our description here, we hope, will suffice for those amateurs in distant cities looking for similar ideas. ★ ★ ★



• Fig. 1—Frame enlargements were separated, numbered, and guide lines drawn on the back of each as means of aligning enlargements in the closeup attachment.

SINGLE FRAME TRICK SHOT...

By RAYMOND J. KORST

IN the review of my film *Animal Antics* in the May issue of HOME MOVIES, comment was made regarding the gag sequence that closed the picture. In this sequence, a photographer who was developing and printing snapshots of animals made at a zoo, was startled to see the zebra in one of his photographs suddenly come to life. Checking his developing formula, he discovers he used "motion picture" developer instead of still picture developer!

The highpoint of this comedy twist, in an otherwise documentary movie, is the closeup of the photograph held in the man's hand in which the zebra suddenly comes to life, walks a few steps forward, then backward, then stops. In a Hollywood-made picture, this trick effect would be accomplished with special printing apparatus, too complicated for duplication by the movie amateur.

There is a successful amateur method by which any movie maker can produce similar cinematic tricks on either 8mm. or 16mm. film. Briefly, it consists of making enlargements on paper of a series of frames in a scene, then re-photographing them in a small ultra-closeup easel built on the principle of a typewriter titler.

For the zebra sequence described here, I took the strip of 8mm. film that was the original scene of a zebra walking around the zoo enclosure, and placed it in the negative carrier of my photo-enlarger. Blowups were made of a series of frames until 27 in all had been made. In other words, twenty-seven frames of the scene were enlarged on paper in consecutive order. Identifying numbers were penciled on back of each enlargement to insure arranging them in proper order for re-photographing later.

The enlargements were developed in D-72 (1 part stock solution, 2 parts water) for 60 seconds. Having made the enlargements directly from the 8mm. positive print, they became, after development, negative images. The enlargements were then photographed on positive film and the film developed—not reversed—in D-72 for 2½ minutes. This resulted in an image with tonal values approximating that in the original film which was very important in making the illusion effective.

The individual frame enlargements were photographed with the aid of a home made ultra-closeup gadget attached to the camera as shown in Figs. 2 and 3. This attachment is fitted with one of the front elements of a binocular for the auxiliary lens and the whole design is similar to a typewriter titler. As a matter of fact, a typewriter titler could have been used for the purpose providing the frame enlargements were made the required size.

In order that action in the trick sequence appear smooth and natural, it was essential that some means be devised for aligning each individual enlargement accurately in the easel and in the identical position as the enlargement preceding it. How this was done is illustrated in Figs. 1, 2 and 3. Identical vertical and horizontal guide lines

• *Continued on Page 247*

• Fig. 2—A simple paper clip was used to hold enlargements in place on the closeup attachment easel. Note white guide lines which insure alignment of enlargements on easel.



• Fig. 3—The closeup attachment is similar to a typewriter titler, employing an anuxiliary lens to facilitate ultra-closeup photography. Use of a cable release simplified single frame operation of camera.



MOVIE of the MONTH

By J. H. SCHOEN

"FOR more than 5000 years, gems and the cutting of them have played important parts in the destiny of nations. Fortune and misfortune have sometimes followed certain gems. The cutting of gem stones has for centuries been shrouded in secrecy and mystery. The crude hand equipment of the ancients and the secret processes have given way to modern methods and abrasives. It is now possible for persons with little experience to produce gem stones from materials close at hand, in many respects superior to those of centuries past."

This comprehensive foreword introduces *An Ancient Art,* 375 foot 16mm. black and white film produced by M. D. Taylor of Stockton, California, and chosen the Movie of the Month for June. It is a highly informative film produced by a man who knows the business. Mr. Taylor deals in gem cutting equipment and naturally is an old hand at the art himself. Thus it was that he found an interesting topic on which to focus his camera "right in his own yard," so to speak.

The picture was intelligently conceived and produced with all of the action pictured in closeups. There are ample informative titles to describe the picture as it unfolds, and no operation shown goes unexplained. The youngest grade school student easily could follow and understand it and no doubt *An Ancient Art* will eventually find wide appeal as a vocational instruction film.

The picture opens with scenes showing a man gathering stones in the mountains and desert. The collection is brought home, washed and assorted. Among the rough chunks of rock are quartz, agate, jasper, etc. We see one piece being cut by a diamond saw—a large circular disc in the edge of which are set tiny chip diamonds to form the cutting edge. This saw revolves in a bath of oil and quickly cuts through a chunk of stone about the size of a biscuit. When cut, the sawed surface reveals the interesting pattern that will be brought out with additional clarity in the subsequent polishing operations.

A title explains that four main steps are necessary in transforming a rough stone into a polished gem: sawing, grinding, sanding, and polishing. The ensuing sequences show each of these operations being performed. Besides the diamond-edged saw, there are various grinding stones, a sanding wheel, and a felt covered wheel for the final polishing operation.

We are shown how the fragment of stone, after being sawed apart, is reduced still further in size, then roughly formed through being held in contact with a grindstone. When the stone assumes something of its ultimate shape, it is then attached by means of sealing wax to a short stick or dib, enabling the operator to hold the stone against the rotary polishing wheels for the final operation in its transformation from rough rock to gem.

After this there are a series of closeups of groups of polished stones, now semi-precious gems, and this is climaxed with a sequence in color showing ultra closeups of each of the gems. Rose quartz, jasper, malachite, moss agate, tiger eye, opal, turquoise, carnelian, agate, etc., are shown in various shapes and sizes, highly polished.

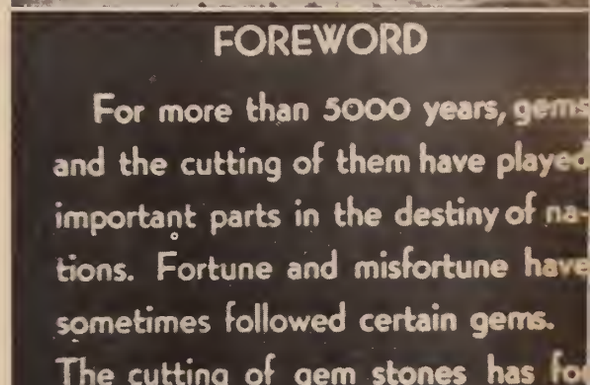
The closing scene shows a pair of feminine hands selecting one of the stones, then placing it on one finger as it would appear if mounted in a ring.

All scenes, except the color shots in the closing sequences, were filmed with a model 75 Bell & Howell fitted with a 20mm. f/3.5 fixed focus lens. The shots in color were filmed with a model 5 Victor 16mm. camera. All of the shots, which were closeups, were filmed with the aid of auxiliary lenses. These varied from a small hand magnifier of 2 inch focus to one of 48 inch focus.

Titles were printed on letter press and photographed in a small titler. They are well composed and photographed. Photography in general is good throughout

• *Continued on Page 249*











• An Ancient Art, interestingly photographed, edited and titled, pictures the skillful cutting of semi-precious stones with modern equipment, reveals the transformation of a gem from a rough piece of rock to polished oval ready for mounting.

How To Make A Picture With One Roll of Film...

IF you think making movies in these days of limited film isn't worth the effort, this picturized review of Leo Caloia's *Cinderella* should change your mind. It proves the ingenious amateur can make a picture in spite of obstacles. Caloia, a Los Angeles filmer, had a hundred-foot roll of 16mm. Kodachrome, an interesting story idea, and an attractive and cooperative wife who starred in his short, original photoplaylet about a kitchen drudge who, in a brief interlude of daydreaming, imagines herself a "cover girl." There are 20 scenes and two titles in the picture. It suggests a new avenue of picture making to those amateurs with imagination and the knack of getting a story across on the screen with a minimum of scenes and titles.



1—The same old kitchen, the same old sink and the same old dishes to do! Weary of it all, the housewife pauses to rest—and reflect.



2—On the table nearby is a fashion magazine devoted to glamourizing women. She studies the cover for a moment; admires the model's pretty clothes.



3—She wishes, as did Cinderella, that she could trade places with the cover girl—just once; to escape the drudgery of housekeeping.



4—Turning the pages, she admires the pretty clothes, the attractive hair styles, the well manicured fingernails and hands that never have known dishpans.



5—She now imagines herself the model in the illustration—endeavors to simulate her lovely pose. The scene dissolves into her daydream.



6—She becames the pretty model in the magazine, dressed in beautiful clothes and posed before the fashion photographer's glamourizing camera.



7—We see her in numerous poses, each time in new and beautiful gowns and pictured midst glamourous settings. Dishpan hands are forgotten for the moment.



8—Well, a woman can dream can't she? "If only I were Cinderella," she murmers. But alas, all dreams must end.



9—Her eyes rest upon the stack of unwashed dishes, and she returns to reality—to dishpans and soapsuds and drudgery.



10—With a sigh she resumes her labors. But, like all dreams, it was nice while it lasted.



• Fig. 1—Hand lettered titles lend distinction to a picture, get it off to a good start on the screen. Where the amateur is not skilled with brush or lettering pen, there are other methods by which he may hand letter titles as described here.



• An aid to easy hand lettering of title cards is the Speedball lettering pen. Any person who can use a pen and draw a straight line can letter titles with a Speedball pen.

LETTER YOUR TITLES BY HAND

By GEORGE W. CUSHMAN

WHEN we see a motion picture in our neighborhood theatre, it is usually introduced on the screen by an artistic if not lavish hand-lettered main title. The amateur with more than ordinary pride in his movies will introduce his pictures with titles of similar style. Hand lettering of the title text not only lends more distinction than other forms of lettering, but it often affords opportunity to work in a decorative scheme in keeping with subject of the picture.

This is by no means intended as disparagement against use of block title letters or other mediums of title card composition; it is only that the hand-lettered main title has become so firmly established, through long and continued use, as the introductory caption for motion pictures.

Nor should it be concluded that amateurs with a flair for art and lettering are the only ones who can hand letter title cards. The number of movie makers who can do a good job of free-hand lettering are relatively few indeed, but there are methods of lettering title cards—and certain gadgets and accessories—that will enable the amateur to letter with surprising skill.

First there are the Speedball lettering pens, obtainable at stationery stores for about fifteen cents each, which enable the user to achieve remarkable results. Any person who can hold a pen and draw a straight line can use them with success. Speedball pens come in a variety of styles—that is the points vary in size and width so that it is possible to select a pen for the particular style of lettering desired. These pens hold a supply of ink in the tip, and the broad surface of the tip produces a stroke similar to that achieved by a skilled artist with a brush. They may be used with colored inks supplied by the makers, diluted show-card colors, or black india ink. The manufacturers have prepared an interesting and instructive booklet that shows how to achieve lettering success with Speedball pens. Selling for 25 cents, the book is available wherever Speedball pens are sold. Movie amateurs seeking a simple accessory by which to hand letter title cards will do well to investigate.

Another system which assures skill in hand lettering are the perforated lettering guides available which enable the user to make straight, uniform letters with little more effort than writing free hand. Among these are the Wrico and the LeRoy lettering guides. The guides, actually templates, are flat strips of transparent celluloid with the design of various letters of the alphabet, punctuation marks and numerals, cut out as in a stencil.

The guide is laid on paper and the desired letters formed by following the cut out letter design with pencil or pen and ink. The guide is moved as necessary, in order to bring the required letter stencil in place next to the letter already inked in, and its pattern traced. In other words, in forming the word "AND", the "A" stencil would first be traced, then the "N", and so on until

• *Continued on Page 254*



• The Wrico lettering outfit consists of celluloid stencils or lettering guides which aid in lettering titles with pen and ink.

THE EXPERIMENTAL



Light Baffle

One of the major annoyances in a home projectionist's life—the light escaping from the film gate—can be stopped through the addition of a simple baffle as pictured here which prevents the escaping light flashing into one's eyes while sitting beside the projector.

Baffle consists of a rectangle of tin or sheet metal bolted to lamp house, as shown. Swinging freely on bolt, baffle may be swung around out of the way to permit threading projector. A small screw bolted to outer edge serves as a knob for easy handling. After installation, baffle may be painted or enameled to match finish of projector.—*H. M. Boswell, Kosciusko, Miss.*

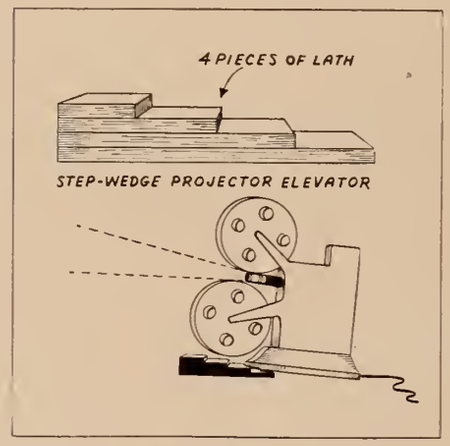
Lens Mask Unit

Diagrams show details of construction of a simple mask holder and masks for split stage shots and double exposures. Starting with the lens adapter of a Baia Cine Transito, Jr., a square plate of metal with center cut out was fittted to the lens adapter by means of a set screw. In each corner of plate a hole was drilled and tapped to take four thumb screws. Purpose of these is to hold masks in place before the lens.

Masks were cut from thin metal or cardboard. Designs of these are shown in diagram. Holes drilled at each corner provide for locking masks in place with set screws, thus insuring accurate alignment. In the absence of a Baia lens adapter, a similar unit can be turned on a lathe from a metal or plastic tube.—*Russel Thorpe, Scranton, Pa.*

Film Cement Spreader

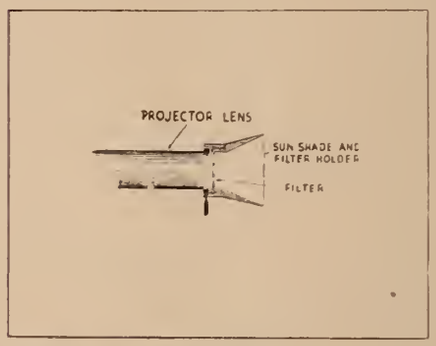
A novel applicator for film cement that insures even distribution of cement on film is a "Speedball" lettering pen such as artists and show-card writers use. These pens are available in two styles—round and square point. Use the square point pen for applying cement. Pens are available for a few cents from any stationery store or artists' supply house.—*L. R. Polk, Miami, Fla.*



Projector Elevator

The tilting device on some projectors is limited in range, often making it necessary to place blocks, cards, or books beneath the projector to elevate the front to proper height. A handy ever-ready gadget that supplies the added height is that pictured in sketch. It consists of pieces of lath, cut to different lengths and nailed together as shown.

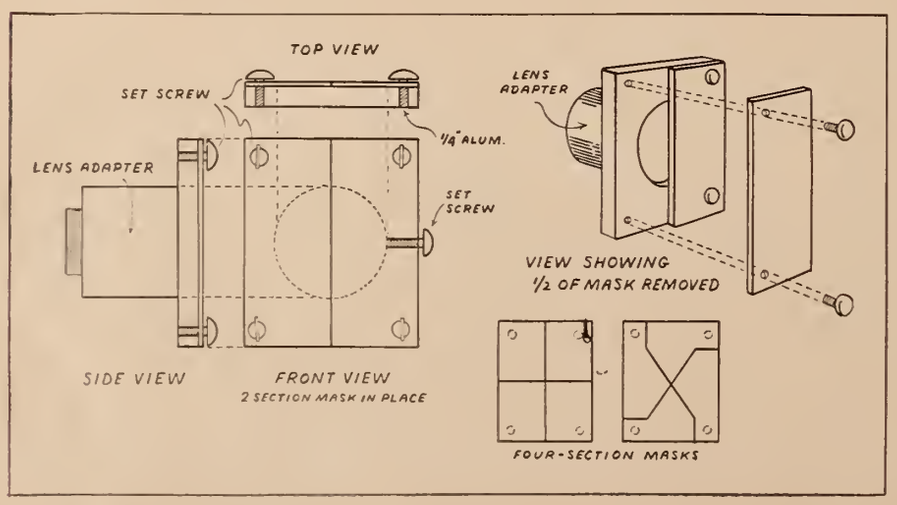
To elevate projector, step-block is inserted under front edge of projector base. Projector rests upon one of the steps, depending upon elevation desired. Gadget is small enough so it may be carried in projector case.—*Eldon Kanago, Akron, Iowa.*



Filter For Projector

In these days when amateurs often must be satisfied with any make and type of cine film, the objectional variations often found in black and white film tones, caused by difference in type of film used or the processing, may be overcome by projecting reels, made up of two or more kinds of film, with a light green or yellow filter before the lens.

To secure filter before projector lens, I use the filter holder for my 35mm. minicamera as shown in sketch above.—*Robt. G. Howard, No. Hollywood, Calif.*



FREE TO READERS!

For every idea submitted to The Experimental Cine Workshop and printed in the August issue, HOME MOVIES will award the contributor with a copy of HOME MOVIE GADGETS AND HOW TO MAKE THEM. This handsomely bound and profusely illustrated 90-page book replaces the customary award of projection reels for workshop suggestions for Augst only.

This is your chance to acquire a copy of this book for your workshop library. Regularly selling for $1.00, it pictures and describes many helpful gadgets for the enterprising home movie hobbyist, tells how to make them, explains their use.

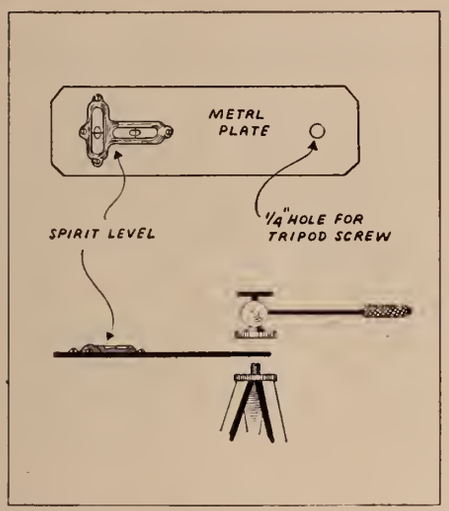
If you are a home movie gadgeteer, submit a description of your gadget to HOME MOVIES. Simply describe it in your own words, and where possible, illustrate it with a simple sketch or photograph. Don't hesitate because you feel your idea hasn't merit. Let Home Movies' editors decide!

CINE WORKSHOP

gadgets, tricks & shortcuts contributed by Cinebugs

PASS 'EM ALONG!

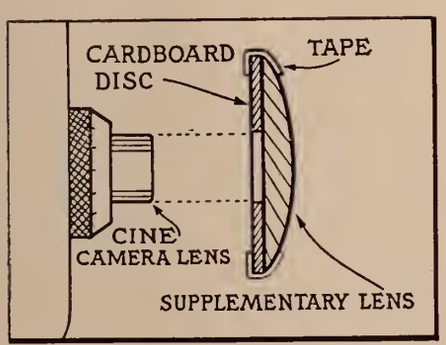
Those ideas for gadgets, tricks or shortcuts in filming, titling editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, contributors will receive two new projection reels.



Tripod Level

To insure a truly level pan over a 180° swing of the pan head, it is necessary that the tripod head be level. To facilitate adjusting my tripod head to absolute level, I installed a two-way spirit level on a support that fits between pan head and tripod, as shown in sketch.

The spirit level was purchased from a scale repair shop for 25c. It was mounted upon a rectangular plate of sheet metal as shown. A ¼" hole drilled in the metal plate provides for placing the gadget over the tripod screw. Gadget is thus easily demountable and placed within camera case when not in use.—*Edw. B. Denehie, Terre Haute, Ind.*

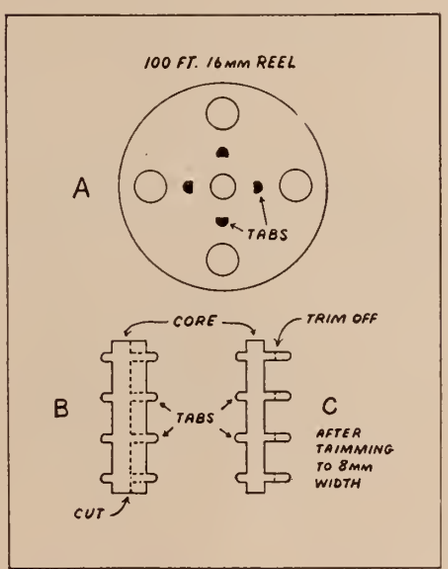


Lens Holder

A simple, "snap-on" holder for attaching supplemental lenses to camera may easily be made as follows: Cut a disc of thick cardboard the same size as the supplemental lens. In the center, cut a hole of the same diameter as your camera lens. Place the supplemental lens over this disc, and bind the two together with scotch or adhesive tape as shown in the sketch. To use, simply slip over camera lens. This idea enables you to use a wide variety of sizes of supplemental lenses for shooting titles and ultra closeups without the need of a titler.—*Herman Romer.*

Safety For Projectors

Once, while showing movies to some friends, a newcomer entered the room, tripped on the extension cord and tipped over my projector. Now, whenever I set up my projector, I coil the extension cord around the table leg for several turns before plugging it into the wall socket.—*Chas. C. Harper.*



8mm. 100 Ft. Reels

Amateurs who find need for 100 ft. 8mm. projection reels can easily make them from discarded 100 ft. 16mm. reels, usually obtainable from movie amateurs using 16mm. film. To convert the 16mm. reels to 8mm. width, all that is necessary is to reduce width of the core. This may be done as follows:

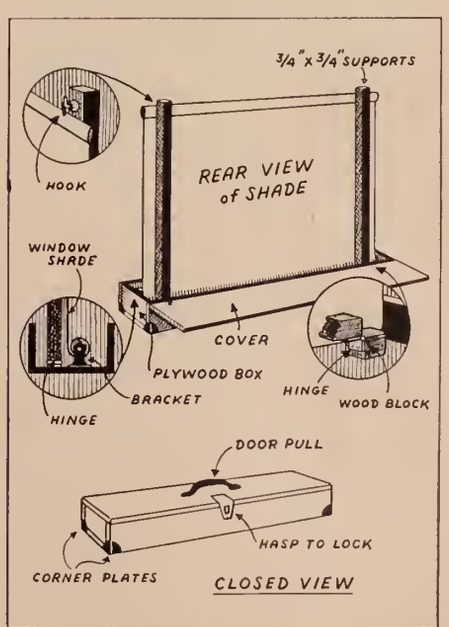
Lift the three (or four, as case may be) metal tabs, extending through reel sides, with edge of knife or screwdriver. Remove sides, and flatten the strip of metal that is the core. Measure in from one edge of strip the width of 8mm. film (slightly more than 5/16 of an inch) and score a line in the metal. Next draw lines extending the tabs on one side, as shown at B in diagram. Using a pair of scissors or tin snips, cut along the latter lines, extending the tabs to the new 8mm. width. Here it is important to extend the cuts slightly beyond the new lateral line so the tabs may be bent upward, permitting cutting away of the metal to reduce width of core.

Next straighten out tabs and trim to correct length. Re-form the strip to a loop and apply the reel sides. Bend tabs and reel is ready for film.—*Carlton A. Benson, Dudington, Mich.*

Projection Screen

A box type self-contained portable projection screen can be built by any amateur handy with carpenter tools. Accompanying diagram shows method of construction but omits specific dimensions which depend upon size of screen. Screen size may be determined according to individual needs, then a white window shade of appropriate size purchased. Next step is to build the box.

This is a simple rectangular box with top panel hinged to form the lid and made of quarter-inch plywood. Inside, on the bottom panel, regular window shade brackets are mounted as shown in insert diagram. Two ½" by ½" wooden uprights are then mounted on hinges so they may be folded within the box. These hold screen rigid in open position and are hooked to shade slat at either end as shown in diagram.—*Chas. Taguchi, Poston, Ariz.*



NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches
★ Latest 16mm. and 8mm. Films for Home Movie Projectors



Underwater Champions is a popular summer sport subject released by Official Films, Inc., 625 Madison Ave., New York City. Here the magic eye of the motion picture camera has gone underwater to capture the thrills of goggle-fishing and other diversions of underwater swimmers. Subject includes startling and beautiful shots of a complete underwater circus with acrobats, clowns, hot dog stands and all. Above the surface the camera emerges for a brief sequence of shots of diving champions in action pictured against beautiful scenic backgrounds. Subject is available in two sizes in both 8mm. and 16mm. and in 16mm. sound.



His Girl Friday, starring Rosalind Russell, Cary Grant and Ralph Bellamy, is a ten-reel Columbia special directed by Howard Hawks and based on a play by Ben Hecht and Charles MacArthur. A fast moving romance of the newspaper world and a wild and witty whirlwind of love and laughs that make it a grand comedy. Available on a rental basis exclusively through The Russell C. Roshon Organization, 2200 RKO Building, Radio City, New York, and its 16 coast to coast offices.

Meany, Miny & Moe, the Three Monkeys, are a popular trio of animated cartoon characters whose rollicking tricks are pictured in a series of cartoon subjects now being released in both 8mm. and 16mm. silent by Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood. Interesting is fact that recently the prices on these subjects were reduced from $1.50 to $1.25 for the 50 foot 8mm. subjects and from $3.00 to $2.50 for the 100 foot 16mm. subjects. Latest catalog is now available, free and demonstration screenings of Meany,Miny & Moe cartoons are available from leading photo supply stores.



Donald O'Connor, Gloria Jean, Peggy Ryan, and Allan Jones are to be seen on 16mm. screens for the first time in *When Johnny Comes Marching Home*, Universal production starring the quartet of players and which is now available from Bell & Howell Filmosound Libraries, 1801 Larchmont Ave., Chicago. Story concerns a hero on a furlough who tries to avoid being lionized. He comes under the protection of the live wire group of teen-agers to find love, sing a song or two and set the stage for some of the year's finest entertainment. Subject is 8 reels in length and rents for $17.50 for showing before approved non-theatrical audiences.

Eruption of Vesuvius is title of Castle Films' latest release in both 8mm. and 16mm. This timely subject shows the flaming crater of Vesuvius belching masses of molten rock; fiery rivers of red hot lava spread ruin over the countryside; buildings crash and crumble to the ground before the avalanche of lava; an entire city is buried, and stricken people flee from doomed areas. It is reportedly the first complete film record of the world's most famous volcano in destructive action. Available in both 8mm. and 16mm. and in 16mm. sound from photo dealers everywhere.



Broadway Limited is a streamlined comedy featuring Victor McLaglen, Dennis O'Keefe, Marjorie Woodworth, Patsy Kelly, George E. Stone, and Zasu Pitts. A baby "borrowed" for a publicity stunt by a temperamental motion picture director is the unusual center of action in this intriguing film. The number and scope of entanglements resulting from this strange situation make for absorbing, exciting, and delightful entertainment. Subject will be available after June 13, from Post Pictures Corp., 723 Seventh Ave., New York City 19.

Blooming Desert is just one in the series of 400 foot 16mm. Kodachrome subjects being released by Guy Haselton, 7936 Santa Monica Blvd., Hollywood. Four-hundred foot subjects list for $50.00; 120 foot subjects, $18.00; and fifty foot subjects, $7.50.



Slightly Honorable, 9 reels, 16mm. sound, features Pat O'Brien, Edward Arnold, Broderick Crawford and Ruth Terry in a story that couples a strong mystery plot with a smart comedy theme. As John Webb, lawyer and suave man-about-town, Pat O'Brien plays a new and different role. Broderick Crawford plays Webb's law partner and pal—two smart guys and an innocent abroad, laughing and loving their way through the year's most exciting and different murder story. Ex-

clusive distribution is by Commonwealth Pictures Corp., 729 Seventh Ave., New York 19, N. Y.



Boogie Woogie Dream brings lovely Lena Horne to the home movie screen for the first time. This Official Films' musical is a swell combination of songs, swing and stars woven into an entertaining night club story. Miss Horne is the sensational singing star who recently soared to fame in such theatrical productions as *Stormy Weather, Cabin In the Sky, Thousands Cheer,* and *I Dood It.* Supporting cast includes Ammons and Johnson, star Boogie Woogie duo-pianists, and Teddy Wilson and his famous Cafe Society orchestra.

Boogie Woogie Dream is available in 16mm. sound only from Official Films, Inc., 625 Madison Ave., New York 22, N. Y. Running time is 14 minutes. List price $37.50 complete with 800 foot reel and can.

Allied Fleet Hits Sumatra is latest subject released by Nu-Art Fireside Films, 145 West 45th St., New York City 19. Recent action in Nias and Sumatra, islands of the Netherlands East Indies, are vividly shown bringing clear cut pictures of Allied activities not readily grasped in newspaper reports. Available in 8mm. and 16mm. silent and 16mm sound.

Coated Cine Lenses After War

• *Continued from Page 226*

"The 'A' mount has a long thread and is used on cameras of the non-turret type. The length of this thread is 5.3mm." (About one-fifth of an inch. —ED.)

"In cases where the lens is to be used on a turret camera, this thread length must be shortened in order to permit the turret to revolve, and these are referred to as 'C' mounts. The length of this thread is 4.2mm." (About one-sixth of an inch.—ED.)

So in the future, when the subject of 'A' and 'C' lens mounts comes up, you'll be able to look wise and reel off the information in a flash.



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BUENA PARK
Buena Park Photo Shop
877 Grand Avenue

HOLLYWOOD
Bailey Film Service
1651 Cosmo Street

Bell & Howell Filmosound Library
716 N. La Brea Ave.

Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street

SAN FRANCISCO
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H. L. 821 Market St. (3)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

COLORADO

DENVER
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Dept. H.L., 614 Denver Theatre Bldg. (2)

DISTRICT OF COLUMBIA

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Bell & Howell Filmosound Library
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Dept. H.L., 412 Connally Bldg. (3)

ILLINOIS

BERWYN
Colonial Camera Shop
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CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.

Films Incorporated
64 E. Lake Street
Ideal Pictures Corp.
28-34 East Eighth Street

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 188 W. Randolph St. (1)

LOUISIANA

NEW ORLEANS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 615 Pere Marquette Bldg. (12)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept. HM.

Claus Gelotte, Inc. Camera Stores
284 Boyleston St., Opposite Public Garden

Frank Lane and Company
5 Little Building

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 746 Little Bldg. (16)

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
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MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

MINNESOTA

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16mm. Sound Films Only.
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16mm. Sound Films Only.
Dept. H.L., 508 Midland Bldg. (8)

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16mm. Sound Films Only.
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Commonwealth Pictures Corp.
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Films Incorporated
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Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc.
55 W. 48th St. (Radio City)

National Cinema Service
69 Dey Street

Nu Art Films, Inc.
145 West 45th Street

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NORTH CAROLINA

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Dept. H.L., 601-02 Liberty Life Bldg. (2)

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Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 412 Keith Theatre Bldg. (2)

CLEVELAND
Cineshop Film Service
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Collier Photo Sales
10901 Union Avenue

Koller's Home Movie Exchange
10104 St. Clair Avenue.

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
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8mm Prints From 16mm Films . . .

• *Continued from Page 229*

special ratio, but were the only ones available. Obviously this raises the question as to how the undetermined speed of the mechanism that thus resulted, affected the printing result. In answer to this, the printing speed turned out to be satisfactory—four frames per second. Where varying densities must be accounted for in the printing, this is taken care of by means of a diaphragm on the lens as will be explained later.

The printing lamp, shown in Figs. 2 and 3 with the housing removed, is a 10 watt 110 volt house lamp. This gives adequate light for negative positive printing. For copying reversal prints, a stronger light must be used.

Except for addition of the drive gear from the 25c hand drill, the mechanism of the 16mm. projector remains unchanged. However, some changes in the 8mm. projector were necessary. It was found that one revolution of the 16mm. drive shaft advanced 1 frame of film while 2 revolutions of the drive shaft were necessary to advance 1 frame of film in the 8mm. projector mechanism. This was corrected by replacing the single claw cam of the Univex with a double cam. The film sprockets were removed as they were no longer operating in proper ratio and were unnecessary to the transport of the film anyway. The flm is fed into the gate and is taken up much the same as in a camera.

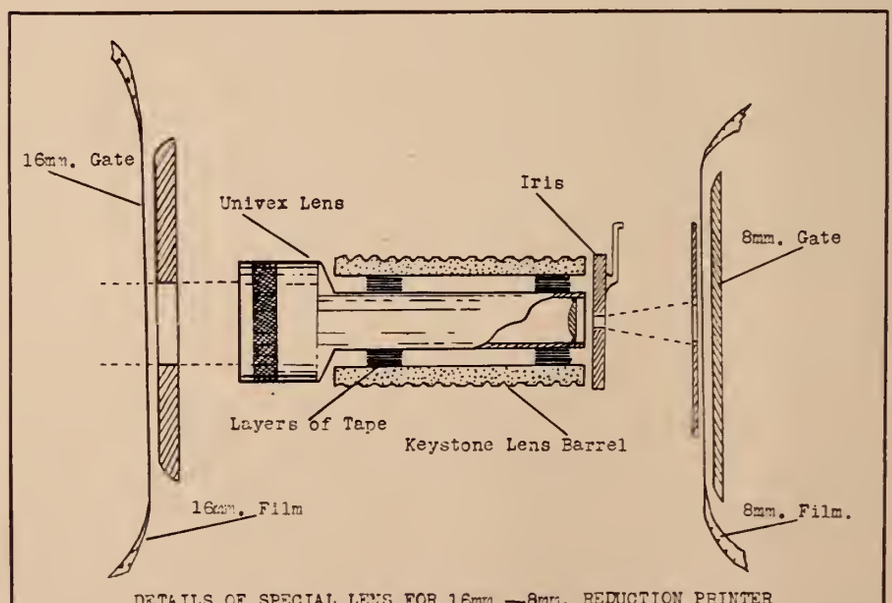
Another thing I discovered is that unless an image-inverting lens is used, the two films—positive and negative—must travel in opposite directions. This painful fact was discovered the hard way after the first print was developed. The entire action was in reverse!

Not having the image-reversing lens, I did the next best thing—reversed the action of the 8mm. mechanism so that the film would feed from the bottom spindle, travel upward in the film gate and wind onto the top reel. This was done by reversing the small pinion gear on the drive shaft turning the Univex mechanism so it would contact opposite side of ring gear, thus changing direction of the movement.

Most readers will understand that the 8mm. film being narrower in width, the image of the 16mm. film projected by the regular Keystone lens would be too large to cover area of a single 8mm. frame. Thus it became necessary to utilize an entirely different lens—one that would concentrate the beam of light carrying the 16mm. image to the 8mm. frame area without any loss of original picture area. This was accomplished by using an f/1.65 Univex projection lens mounted inside the barrel of the regular Keystone lens from which the elements had been removed. The Univex lens was not altered in any way and method of mounting is shown in diagram on this page.

This particular Univex lens is corrected for achromatic aberration. When used as described here, I found it would not project a sharp image when used wide open. But by stopping it down to approximately f/8, the image becomes sharp enough for satisfactory printing.

The mounting of this lens within the 16mm. lens barrel was reasonably easy. The Keystone lens barrel is threaded externally for focusing adjustment. In order to obtain a snug fit of the Univex lens within the Keystone lens barrel, I shimmed up the former with tape, winding it around the smaller lens bar-



DETAILS OF SPECIAL LENS FOR 16mm.—8mm. REDUCTION PRINTER



"Goodbye Guesswork"

Before our fighting men advance, aerial photographs help point the way—where to shell . . . to bomb . . . to land. This picture was made while bombing the Japs on Wake Island.

As shown in the more detailed illustrations below, made near Buka and Munda Airfields, colors themselves are so important that much photographic reconnaissance is in full color—using Kodacolor Aero Reversal Film.

Official U.S. Navy Photographs



You're 4 Miles up in a Navy plane, shooting down through a telephoto lens at an Army bomber laying its eggs near Jap-held Buka Airfield, north of Bougainville. Notice the details—even the bombs in the air below the plane's left wing—in this Kodacolor Aero vertical.



The Navy reports that capture of the Munda Airfield was facilitated by information gained from photographs filmed on Kodacolor Aero; and that increasing quantities will be needed as our operations expand toward Japan. This vertical of white shoals and green islands near Munda shows how Kodacolor Aero penetrates below the surface, "charting" unknown waters preliminary to landing operations.

Kodak's new color aerial film answers a lot of military questions

Because of its pioneer research in color photography—research that had produced Kodachrome Film, and had Kodacolor Roll Film well under way—Kodak was "ready to go" when asked by the armed forces, before the war, for a new aerial film . . .

. . . a *full-color* aerial film which could be processed in the field

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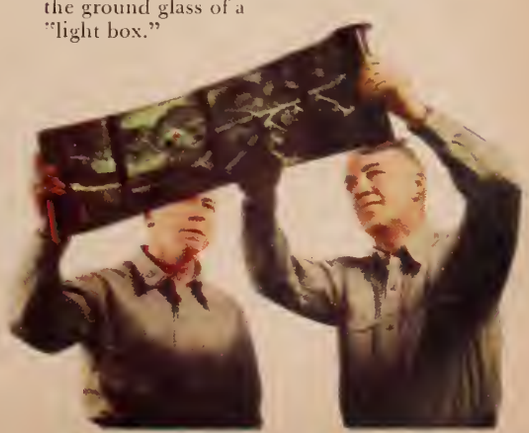
. . . and with speed and sensitivity enough for use in modern military airplanes.

Kodak met these specifications—and more—with Kodacolor Aero Reversal Film. It is entirely new; the fastest color film by far; rapidly processed in the field. The Kodacolor Aero shots shown here only begin to suggest its military importance . . .

Just as earlier research contributed to Kodacolor Aero Reversal, the additional knowledge gained, in turn, helped to perfect Kodacolor Roll Film—for full-color snapshots with ordinary cameras. You may occasionally get a roll—though it's still scarce—and see what these color accomplishments mean to you.

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Officers Checking "The Lay of the Land," as shown on Kodacolor Aero Reversal Film. More detailed examination is made over the ground glass of a "light box."



REMEMBER THE U. S. S. NEW ORLEANS?—how, in action off Guadalcanal, the explosion from a Jap torpedo sheared off her whole bow—and with 178 men dead or dying, flames shooting above her foremast, and water 4½ feet over her main deck, she was yet kept afloat by the almost superhuman efforts of her officers and crew . . . saved to fight another day?—A stern example for us at home.

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rel at two points as shown in diagram. The lens was then forced into the Keystone lens barrel and a check made to insure it was accurately centered.

It was stated earlier that, in order to obtain sharpest possible focus as well as to regulate density of printing light in compensating for variable densities in negatives or positives to be duplicated, a diaphragm was employed. This is an iris diaphragm taken from an old still camera. It is soldered over the outside opening of the 16mm. lens barrel facing the 8mm. mechanism, as shown in diagram and again in Fig. 1.

Stopping down the iris diaphragm to the equivalent of f/8, I secure the right exposure for 16mm. films of normal density. In duplicating 16mm. negatives or positives of lighter or darker density, compensation in exposure is made by admitting more light or decreasing it by means of the diaphragm as indicated by test strips which are always made in advance.

The printer is strictly a home workshop job and was built with ordinary hand tools. It gives thoroughly satisfactory results, having been tested with both color and black and white films of various quality.

Reviews of Amateur Films...

• *Continued from Page 222*

title tells of the important function of the engineering department of a big railroad company which is responsible for keeping trains and rights of way in good running order. The engineers draw plans and the men in the yards carry them out. There are highly instructive sequences showing how old tracks are torn up and replaced with new ties and rails, and new ballast laid to recondition the roadbed.

Then follow sequences showing different streamliner trains of important eastern railroads in action. These are marked by good photography and interesting camera angles. At this point a running gag is introduced—that of a tramp confused by the lack of "accommodations" on the modern streamline coaches.

A title states that tramps admire the new streamliners but are baffled by lack of rods, etc., which make it impossible for tramps to ride them. The tramp is frequently shown chasing a streamliner, as it pulls out of the station, and looking for a place to secure himself for a ride, only to have to give it up. Finally, the tramp, his feet burning and his shoes worn to tatters, gives up the chase and settles for a soft berth on a pile of sand in a gondola car switched on a siding.

While there are some over-exposed

scenes, photography in general is very good—particularly choice of camera angles and general composition. Titling is exceptionally good both in composition and execution, and sharp editing makes for sustained interest until the final frame. The picture easily deserves the HOME MOVIES' 3-Star merit leader awarded it.

Single Frame Trick Shot . . .

• *Continued from Page 236*

were drawn on the back of each enlargement, then each enlargement was cut apart from the strip of pictures made by the enlarger.

Vertical and horizontal guide lines were then marked in white on back of the closeup easel, as shown in Fig. 2, as a means of centering each enlargement before the camera on the easel. A simple paper clip was used to hold the enlargements in place.

The sequence involved 27 separate enlargements and each was numbered as a means of identification. With positive film in the camera, enlargement No. 1 was placed in the easel and exposed for several frames to give the effect of a still picture being viewed by the photographer in the picture story. I made this, as well as the final shot, long enough to allow plenty of latitude in editing.

Thereafter, enlargements 2, 3, 4, etc.—up to 27—were exposed for a single frame to produce the animated action of the zebra walking forward. Then the exposure action was reversed. Single frame exposures were made of enlargements 27, 26, 25, and so on back to No. 1. This gave the effect of the zebra backing up to retrace its steps to the position shown in enlargement No. 1. Enlargement No. 1 was then allowed an additional 20 frames exposure to complete the gag shot cycle of the zebra backing up and then returning to still position.

The additional exposures of enlargement No. 1, before and after the "action" animated by shots 2 to 27 inclusive, were made by single frame action in order to keep the exposure constant. If the exposure had been made with the camera running at normal 16 f.p.s. speed, there would have been some variation between the normal and the single frame exposures.

My camera is not equipped with a single frame release, so it was necessary for me to shoot one frame at a time by the "touch and go" system of setting camera to operate below 8 f.p.s. speed, then flicking the starting button gently for a single frame exposure. A cable release was a great help in obtaining accurate and smooth operation of the camera in this way, and method of mounting same on camera is shown in Fig. 3. As no figures were available indicating what exposure I should use with this single frame system, correct exposure was determined by making a few test shots and quickly developing them. Two No. 1 photofloods—one on each side of camera—provided the illumination.

After all of the exposures in the trick sequence had been made, film was removed from camera and developed in D-72 for 2½ minutes. Having photographed negative images, the developed film now showed the pictures as positive, in all their correct tonal values.

After a little editing on the beginning and end shots, the sequence was spliced in with rest of the picture beginning at point where photographer is shown examining the photo print just taken from his developing tray. After this follows a reaction shot indicating his amazement, and shots showing his discovery of the "motion picture" developer having been used in error.

MOVIE OF THE MONTH

• FROM among the films submitted for review by readers each month, the editors select the best and award it Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. This award neither enhances nor affects the eligibility of such films for competing in Home Movies' annual amateur contest; all films submitted to the editors for review and criticism between January 1st and September 30th, 1944, are automatically entered in the annual contest, subject to a second review prior to final judging.

Films receiving Movie of the Month certificates for 1944 are:

JANUARY: "Bohemian Baloney," produced by Werner Henze, St. Louis, Mo. An 8mm. black and white film, 125 feet in length.

FEBRUARY: "Where the Mountains Meet the Sky," produced by Al Morton, Salt Lake City, Utah. An 8mm. Kodachrome picture, 125 feet in length.

MARCH: No award.

APRIL: "Desert Playgrounds," produced by Paul Kassen, Los Angeles, Calif. A 16mm. Kodachrome picture, 400 feet in length.

MAY: "Lure of the Sirens," produced by San Francisco Amateur Producer's Guild, San Francisco, Calif. An 8mm. black and white picture 400 feet in length.

JUNE: "An Ancient Art," produced by M. D. Taylor, Stockton, California. A 16mm. black and white picture, 400 feet in length.

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Special Motion Picture Printing
995-A MERCHANDISE MART
CHICAGO 54

Animal Antics, in which this trick shot appears, was recently entered in a special contest for re-edited films conducted by the Amateur Cinema Club of Buffalo, New York, and was awarded First Prize.

By following the method described here, it is possible to produce true wipe-off effects by making a series of enlargements of two scenes, then cutting away portions of each, and splicing together sections of each scene so that the dividing line moves progressively from one side to another. The series of spliced scenes are then re-photographed in ultra-closeup.

Cine Club Activities . . .

• *Continued from Page 224*

Those attending were required to buy bonds or stamps which were sold at the door by representatives of the local branch of Bank of America.

The program, which was prepared by a committee of club members, consisted chiefly of films produced by various members of the Vallejo Movie Club and ran approximately an hour and a half. Several weeks of intensive work was put in by club members in reviewing films and arranging background music scores.

"We were fortunate in that use of the large hall for the show was donated by the Vallejo Housing Authority and therefore no expense was incurred," reports Eleanor Bird, club secretary. "Size of this hall made it necessary for us to restrict our screening to 16mm. films only, which unfortunately eliminated a good part of our memberships' productions. The films shown were mostly of the travelogue type to appeal to general interest. The professional films shown were a comedy and a newsreel.

"There was an unusually good attendance," said Mrs. Bird, "and our show excited much favorable comment. We cleared $1352.80 for the Fourth War Loan drive and considerable valu-

NOTICE
TO AMATEUR MOVIE CLUBS

DATA is now being prepared for HOME MOVIES' Annual Directory of Amateur Movie Clubs to be published in the October 1944 issue of HOME MOVIES magazine.

Secretaries are requested to list their club by supplying necessary information on coupon below. In view of the inquiries from individuals and other clubs that may follow from such listings, you are urged to give a complete address for your secretary or other club official authorized to correspond for your club.

Early return of coupon will insure listing and avoidance of error. In the event club elections to be held before October may change data, please submit current data, so that club may be listed; then submit new data at later date as it becomes effective.

HOME MOVIES,
6060 Sunset Blvd.,
Hollywood 28, Calif.

Gentlemen: Kindly enter name of our home movie club in your annual directory:

Name of Club.....

Membership restricted to 8mm. only?.....16mm. only?..... Open to both?....

Meeting date or days.....

Corresponding secretary.....

Address..... Phone.....

able showmanship experience for ourselves."

EARL Brisbin, Secretary-Treasurer, San Jose (Calif.) Movie Club, recently wrote: "We agree with Home Movies that "Gadget Night" is the best attended club meeting of the year. Not so long ago, we conducted our third annual Gadget Night in our regular club room. It was so crowded, those attending were stumbling over one another in their eagerness to examine the gadgets on display. Ninety-one signed the register at the door. Next year we plan to rent a larger auditorium and thus accommodate a greater crowd.

"As an added attraction, we gave a continuous performance of screened films produced by members of our club. The theatre was packed all the time, and whenever we announced a fifteen minute intermission, no one left their seats for fear they would not get them back. Publicity for the event was obtained through use of short newspaper articles and posters placed in windows of camera stores and other local merchants."

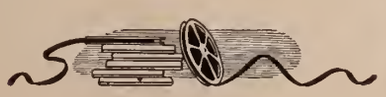
The movie amateur who is not a member of a movie club is really missing a lot today. Here he finds friends with a kindred hobby and with kindred problems solved or to be solved. Cine club activities keep the movie maker's interest alive, even when there is little film to be had for actual picture making. When the movie amateur is among club members, he's among real friends who can teach him something new or help him out on some new problem of movie making, thus giving more tangible aid than he could get from books. It was inevitable that the majority of movie amateurs would discover this, which probably accounts for mounting memberships of cine clubs all over the country.

Movie of the Month . . .

• *Continued from Page 237*

the picture. The fact all scenes had to be filmed with the camera at close range made a problem of the lighting, but this filmer has achieved a good job in this department.

An Ancient Art is perhaps one of the best examples of amateur documentation of an arts and crafts subject. It not only demonstrates the filmer's wide knowledge of his subject, but careful and thoughtful planning backed up by good cinematic execution.



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"I've Got A Problem!"

★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Where answer by mail is desired, enclose stamped addressed envelope with your letter.

Q: I have been using a single photoflood in filming titles, the light being held over the camera lens. The results are all right with reversal film, but the illumination shows up uneven with positive film. Why? G. S. S., Minneapolis, Minn.

A: The unevenness of illumination exists, regardless of the type of film used or the developing process. The reason you do not note the difference when photographing black backgrounds with reversal film, is that black does not reflect light, while white backgrounds, usually used with direct-positive titles, reflect illumination unless very carefully placed.

It is best, therefore, to use two photofloods, one at either side of the camera. These should be set twice the distance from the title card, as the title card is wide.

Q: Is it true that there is very little difference between exposures in sunlight on any of the reversal films? I have heard that f/11 in the sun is correct for titles on any reversal film. R. U. C., Salem, Ore.

A: It may be true that satisfactory results may be obtained under certain circumstances, such as a coal black background and snow white letters. With such a combination it is probable that any of two or three stop openings would give satisfactory results since the extreme of contrasts in the title card is still outside the contrast limitations of the film which is probabley the basis for that statement.

However, best results are obtained when the *correct* exposure is determined and followed. As a rule, overexposure will reduce definition of the white letters, and underexposure will usually decrease contrast and result in the letters being more grey than white.

Q: I am sending you a roll of 8mm. film and titles which does not project smoothly. You will note the regular film goes through the machine easily, but that the titles jump up and down, yet both films were made with the same camera—S. D., Harlingen, Texas.

A: Without projecting your film, I can see that the trouble lies in faulty slitting of double 8mm. film. The slitter used in splitting the positive film after the titles were developed is either out of adjustment or else the film was separated carelessly.

Check over your slitter and see that it is accurately adjusted; then, when using it, be sure to see that it is carefully and accurately operated, otherwise the film will not run smoothly through the film gate in the projector.

Q: Can regular reversal film be developed to a negative only? I am interested in this for some special title effects.—R. T., Enid, Okla.

A: Yes. In the reversal process, the film is first developed to a negative and then re-developed to a positive. Where a negative image only is desired, simply stop the reversal process after the first development and fix the image with a hypo solution. When reversal film is to be developed to a negative only, it is advisable to give it from one-half to a full stop less exposure.

Q: I wish to employ shims with my lens in order to make some ultra close-up shots. What is the established formula by which I may determine thickness of shims necessary for certain distances from lens to object? — L. T., Dubuque, Iowa.

A: To determine thickness of shim, apply the following formula:

$$\frac{A \times F}{A - F} = \text{Thickness of shim.}$$

(A equals distance between *film* and subject; F equals focal length of lens)

Q: Isn't it true that much of the dust and lint that accumulates in a projector gate is that which settles there while projector is stored and not in use?—H. W., Seattle, Wash.

A: It is possible, depending of course upon conditions under which projector is stored. Many amateurs get around this by inserting a strip of felt or thick fabric in film gate while projector is not in use. This keeps dust from settling in the mechanism.

Q: Can you help me to identify the

make of camera in which a roll of 8mm. film was used and was given the identifying mark of a "V" notch on the sprocket margin?—C. V., Dover, Del.

A: This would be one of the old model Keystone or Stewart-Warner 8mm. cameras.

Q: Please give data on how much a lens must be opened when filters are used.—E. E. Champaign, Ill.

A: If you know the filter factor of the filters you intend to use, the following table will be of assistance to you:

If Filter Factor is	*Open up lens the following number of stops*
1.5	½ stop
2	1 stop
2.5	1¼ stops
3	1½ stops
3.5	1¾ stops
4	2 stops
5	2¼ stops
6	2½ stops

Q: I have purchased several of the newsreel type of releases for my 8mm. projector. When screened, the action in these films seems slower than normal. Isn't this because the films are reduced from 35mm. sound films originally shot at sound speed? How may I remedy this?—H. E. P., West Dummerston, Vt.

A: Your analysis is correct. Most of these films are reduced from professional films shot at 24 f.p.s. You can make action appear near normal on screen by speeding up your projector.

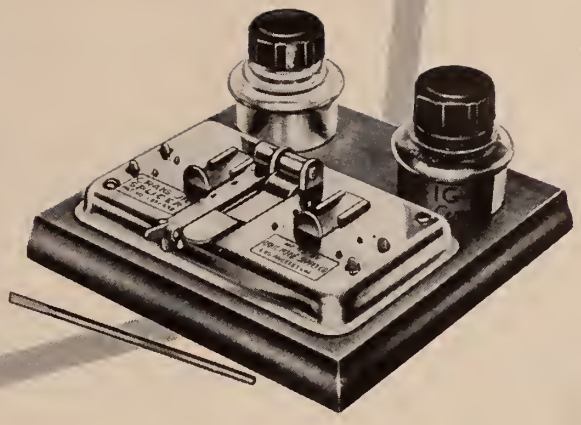
Q: In shooting titles on a small typewriter titler, from what point or place on camera is distance measured from camera to title card? Should I measure from front of lens barrel, base of lens, or lens plane?—A. G. P., Brooklyn, N. Y.

A: If you use an auxiliary lens before your camera lens, measure distance from auxiliary lens to title card. Auxiliary lens should be mounted as close to camera lens as is practical. In other words, if auxiliary lens is 5 diopters, focusing distance is 8 inches and you would set title card 8 inches away from auxiliary lens.

Q: In a previous issue you mentioned the method for cleaning films. This item cannot now be located. Will you kindly give the information again?—S. B., Lawrenceburg, Ky.

A: Your films may be cleaned while rewinding by folding a soft cloth, lightly saturated with carbon-tetrachloride, and holding it lightly against both surfaces of the film and running the film slowly between the rewinds. With Kodachrome, it is important that the fluid fully evaporate from film surface before it is wound. Slow rewinding is therefore essential.

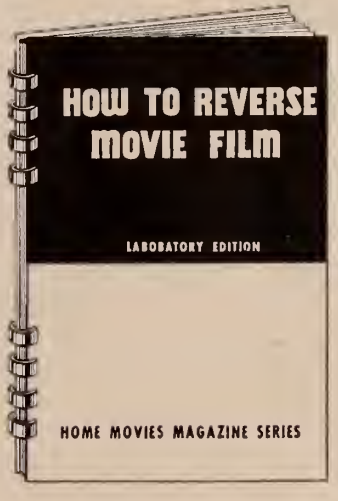
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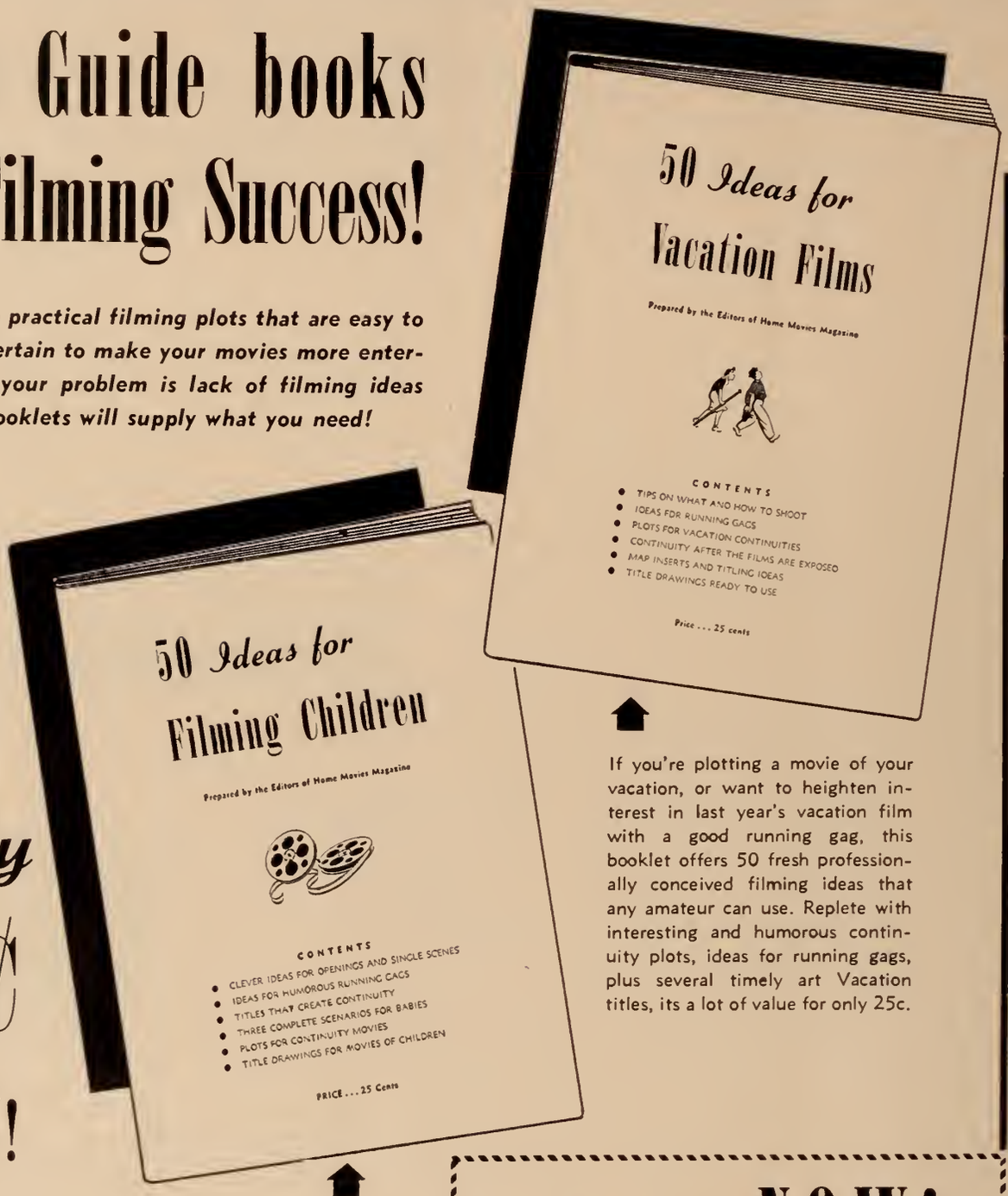
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CINE ROUNDUP

★ News Topics of Interest In Realm of Movie Making

In a move calculated to insure orderly postwar disposal of government-owned photographic equipment, a "committee on government surplus war equipment" has been established to represent photographic manufacturers and dealers in negotiations with government agencies handling disposal problems.

This committee, functioning as a unit of the Photographic Manufacturers and Distributors Association, will also represent the National Photographic Dealers Association, The National Association of Visual Education Dealers, and will work in cooperation with other interested groups. The new committee is headed by J. Harold Booth, Vice President of Bell & Howell Company, Chicago, manufacturers of most of the motion picture projectors used by the armed services for training and entertainment.

The program was launched at a meeting in New York City on February 16, sponsored by the Photographic Manufacturers and Distributors Association. At this meeting, Booth outlined a program whereby surplus equipment would be returned to the original manufacturer and subsequently sold to consumers through regular dealer channels. Booth pointed out that this would benefit the manufacturer by providing work for employees who might otherwise be laid off during the conversion period, that it would benefit the dealers by furnishing much needed merchandise while industry was retooling, and that it would benefit the consumer by providing factory serviced, modernized merchandise incorporating improvements made possible by recent technical advances.

* * *

Specifications that will help manufacturers to turn out a tough and easily portable 16mm. sound motion picture projector for the Armed Forces have just been completed through the coordinated efforts of representatives of industry, the Armed Forces, and the War Production Board, working through the American Standards Association.

According to members of the committee, projectors built to these specifications will give a performance that compares favorably as to quality of the image and the sound with the 35mm. projectors used in movie houses all over the country. Packed in three fifty-six pound cases, it will be able to go anywhere that a soldier can go. It is designed to withstand life in the rear end of a jeep; and to give long service in the moisture laden atmosphere of the South Pacific. For ruggedness and dependability of performance, these specifications call for an operating performance which surpasses any 16mm. projector at present on the market. For audiences up to about 300 it should be the answer to the Armed Force problem of how to bring training and entertainment films to the far flung battlefronts of this war.

Thus the battlefield will become the proving ground for post-war cine equipment for civilian use.

* * *

Mrs. William Fox is all set to enter the 8mm. and 16mm. equipment manufacturing field at conclusion of the war, according to recent announcement of Mitchell Camera Company which is wholly owned by her.

Extensive post-war production of film equipment for making and projecting pictures for home and educational uses is planned by Mrs. Fox, wife of the one-time film magnate. Plans call for turning out 8mm. and 16mm. as well as 35mm. equipment for amateur use. Mitchell Camera company's large Hollywood factory is well equipped for the job and years of technical perfection in turning out Hollywood's top studio cameras qualifies them to turn out superior cine equipment.

* * *

Research which resulted in improved motion picture films with reduced inherent noise won an award for E. I. du Pont de Nemours & Company, from the Academy of Motion Picture Arts and Sciences, for scientific achievement in 1943, it is announced by the company.

An accompanying citation said the award was presented in recognition of "significant improvements in the quality of sound and picture as heard and seen in the theater."

"Inherent film noise has been substantially reduced" by the development and "a more pleasing and faithful reproduction of the original sound and an enhancement of the quality and entertainment value of the finished picture" have been made possible, the citation said.

It was the second technical award

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Hollywood Sepia . . .

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ESO-C—Sepia ortho film for home movies in the popular sepia currently used in many Hollywood productions. Projects as an attractive, warm amber. An excellent supplement for your Kodachrome movies. $1.30 per spool, $3.70 per three spools.

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ESO-A ortho at $1.20; **ESO-B** super-ortho at $1.25; **ESO-D** Azure at $1.30 and **ESO-G** Scarlet at $1.25 are also available and fully described in our **SPRING** catalog. Write for particulars. Short subject films, accessories and titling service are included.

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to the Du Pont Company by the Academy. A previous award was for the development of high-speed negative films. Technical awards were introduced by the Academy in 1930.

Scratchiness and other foreign noises which marred sound pictures of only a few years ago were found to be due in part to the "surface noise" inherent in the film itself, and were caused to a considerable extent by the larger grain emulsions then used.

The research program of the Du Pont Company was concentrated on emulsion formulas that would produce a much finer grain on the film than had previously been achieved. Much of the improvement in sound properties, as well as clarity of screen image, is attributed to the new development.

* * *

Small companies are getting the jump in rich 16mm. field, according to survey recently completed by *Hollywood Reporter*, motion picture trade paper. "Hollywood has no chance of becoming the postwar producing center for 16mm. educationals, in opinion of authorities in the field," states the *Reporter*, "until studios show more interest in profits offered and unions drop their wage scales."

Letter Your Titles By Hand . . .

• *Continued from Page 239*

all words in the text had been traced. The process is pictured in Fig. 3 which shows a complete lettering outfit offered by the makers of the Wrico lettering guides. Such lettering guides are available from stationery stores and some photographic supply dealers. Prices range from twenty cents for single guides, up. A "guide" usually includes all characters of the alphabet in either upper or lower case, punctuation marks, and numerals 1 to 0.

Still another method of producing hand lettered title text is by tracing the characters from those printed in books especially for the purpose. The A to Z Movie Accessories Company, New York City, have prepared a complete kit that affords titling by this method, and they offer free, a trial kit by which uncertain movie amateurs may test the method for themselves.

In following this method, titles are lettered on either celluloid, glass or tracing paper laid over the characters in the booklet. The letters are traced and inked in, or colored one by one to form the words of the title text. This system is most applicable to main titles, although it can also be used for lettering subtitles. Color combinations are easy to achieve and the system affords an easy means of superimposing lettering on art or photo backgrounds, when done on celluloid or glass.

One thing that should be remembered is that hand lettered titles usually call for title cards larger than those used in the familiar typewriter titler. While it is possible to letter the smaller cards for typewriter titlers, a better job results where the cards are 7 by 9 inches in size or larger. One thing in favor of larger title cards is that the ratio of enlargement on the screen is considerably less than with the typewritten title card, with the result that texture of background or errors in alignment are not so noticeable.

With Kodachrome, the perdominant film in use today, titles must naturally be composed in color. Here contrasts between the letters and background must be watched in order to insure an easily readable title on the screen. Black is probably the most acceptable color for lettering over such background colors as yellow, orange, light blue, pale green, and violet. Yellow letters form good contrast with deep blue or scarlet backgrounds. It is well to remember always to choose colors with the greatest ratio of contrast.

As for color materials for lettering, i. e., inks, paint, etc., the American India Ink Co., makers of the well known Higgins black India ink, also manufacture a wide assortment of colored India inks. These may be applied with either pen or brush and are waterproof. Ordinary blue or black fountain pen ink should never be used as substitute for India ink, where black lettering is called for, because the density of these inks appear much lighter to the camera lens under the intense light of photofloods.

For the showcard paint brush or Speedball pen, showcard colors will prove one of the best materials for lettering purposes. These colors are easy to apply and dry with an even over-all density so essential to good titles. For use with Speedball pens, some showcard colors must be diluted and this should be done according to manufacturer's directions.

Whether your desire is to make but a single hand-lettered main title or to do all of your title lettering by hand, it will be time well spent investigating at first hand the lettering methods described here. Remember no artistic ability is required whatsoever to follow these methods. It is for the novice that such lettering devices are made to ease the path of accomplishment.



I need your old camera

I'll trade you for something you want instead . . . you can always make a SATISFACTORY trade at this famous shop. We'll also BUY OUTRIGHT if you prefer. Write today. Mention Dept. HM.

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Amateur's Sound Camera...

• *Continued from Page 233*

sides. The one on left side permits checking the galvanometer of the sound system, also to set focus and exposure of lens, and to change film. The smaller door on right hand side gives access to the winding key of camera and various camera adjustments. Built in at front is a graduated rectangular sunshade, the interior of which is finished in dull black. Exterior trim of blimp is aluminum.

In shooting a scene, a window at rear permits viewing the action through the viewfinder, also brings to view the footage meter. The camera starting button is operated by a plunger which extends through top of camera as shown in Figs. 2 and 3. Net weight of blimp without camera is twelve pounds.

Naturally, I've had to go through the experience of trial and error in perfecting the quality of the sound pictures produced with my camera and its added accessories. During the past year, I've produced, besides "Barroom Butterfly," "Wild Nell, the Pet of the Plains," filmed at a remote army outpost with an all-soldier cast, a series of sound musical shorts in color, and "Matinee."

My best results, both in picture and sound, have been with Type A sound Kodachrome, because the sound track and picture are processed separately by the laboratory. However, good results can be obtained with panchromatic reversal film if the film is carefully processed. I found that the processing of sound film recorded by the single system method is extremely important. A second-rate laboratory with careless processing can ruin the best single-system sound track made.

Needless to say my fellow cinebugs and I have learned a great deal about making sound films we never could have gotten from books. There is more to making sound pictures than simply buying a sound camera and starting to shoot, as I soon discovered. But the trials and tribulations encountered and the work involved in overcoming them were more than half the pleasure.

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COLORED FILM FOR TITLES
COMIC TITLES
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CREDIT TITLES
DEVELOPING TITLE FILM
DOUBLE EXPOSURE
DUPLICATE FILMS, TITLES FOR
EFFECTS, USE OF
EXPLANATORY TITLES
EXPOSURES
FADES
FAN, FOR TRICK EFFECT
FIELD SIZES AND AREAS
FLOP-OVER TITLES
FLOP-UP TITLES
FOCUSING TESTS
GAGS IN TITLES
GLASS, USE OF FOR EFFECTS
HOME PROCESSING OF TITLES
ILLUMINATION FOR TITLES
LAP DISSOLVES
LENGTH OF TITLES
LETTERING GUIDES
LETTERING STYLES FOR TITLES
MAGNETIC LETTERS
MAIN TITLES
MAPS IN TITLES
MARGINS
MASKS
METAL LETTERS
METER, USE OF
POSITIVE TITLES
PARALLAX
PIN BACK LETTERS
PLACEMENT OF TITLES
PRINTER'S TYPE FOR TITLES
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REVERSAL FILM TITLES
REVERSE ACTION
RHEOSTATS FOR FADES
SAFELIGHTS
SCROLL TITLES
SINGLE FRAME EXPOSURES
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TITLES

By EDMUND TURNER

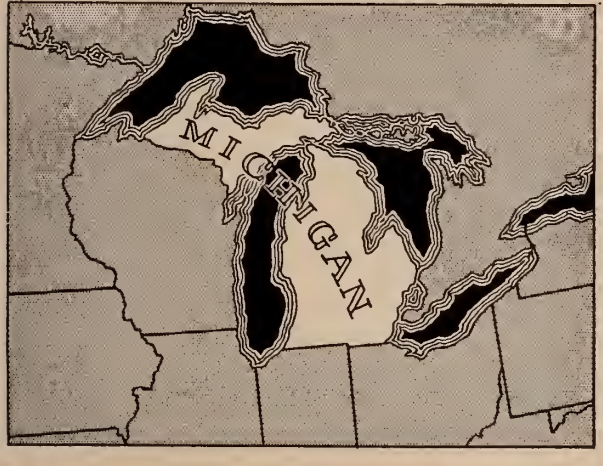
THESE title cards, a regular feature of HOME MOVIES each month, are designed especially for use with typewriter titlers or any home-made titler that will photograph at a distance of 8 inches. Save them for future use by pasting on 3″x5″ file cards, using rubber cement. Color titles with water colors or pastel crayons for color movies.

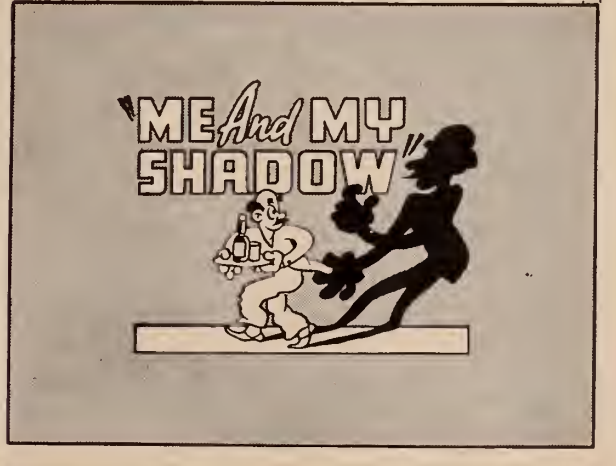




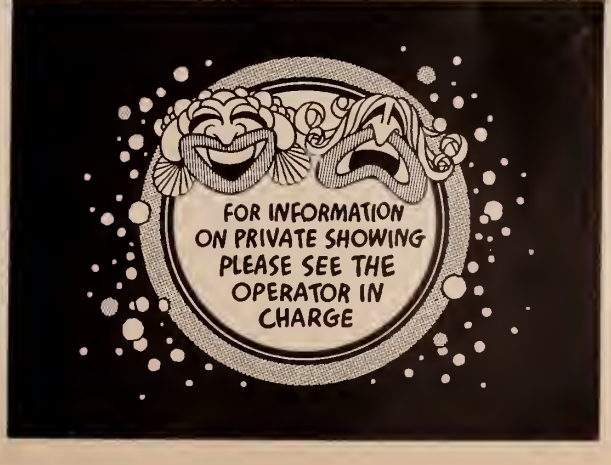












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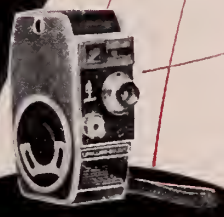
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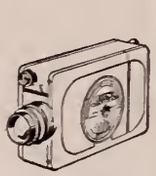
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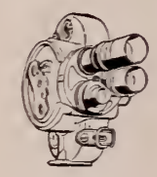
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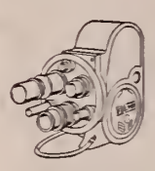
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Harold M. Lambert

July · 1944

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home MOVIES

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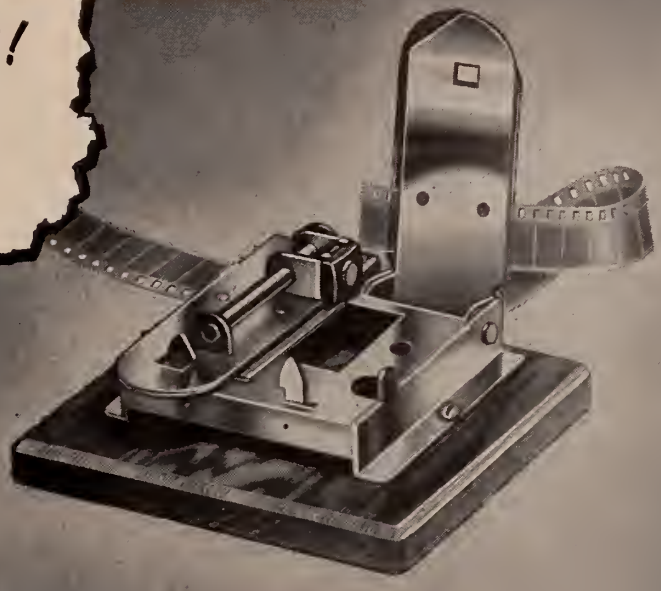
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CINE ROUNDUP

★ News Topics of Interest in the Realm of Movie Making

That 16mm. finally has arrived as a tremendously important factor in motion pictures is evidenced by the many decisions, proposals, and predictions emanating from all sources where movies are made or exhibited for profit. Evidence that the 16mm. camera has given a good account of itself in the field in competition with the more cumbersome 35mm. equipment is recent announcement that beginning at once, battle footage taken by British cameramen will be rushed, possibly on a weekly schedule, to the American public in 16mm. as fast as it is shot. Scenes of the invasion of France marked the start of this new 16mm. film project. Releases ultimately will be on a newsreel basis.

Closer home, Don Kennedy, head of recently-formed Visual Engineering, Inc., visualizes the post-war development of the 16mm. field to rival that of 35mm. in importance, through the expansion of the "soundies" type of projection equipment.

Kennedy visualizes factories, business houses and educational institutions as the locations for this type of equipment which will be pretty much like present "soundies" projection units—compact upright cabinets fitted with shadow-box and translucent screens and with continuous 16mm. projectors operating within them.

He estimates that developments in this field will bring the price of sound projectors down from the pre-war level of $400 to around $250. Development of new models now in laboratories will make old equipment obsolete, eliminating any chance of demoralization of the market by disposal of surplus Government equipment, he said.

In Hollywood, PRC Pictures plans to shoot, in 16mm. Kodachrome, the first feature length picture ever to be made entirely with 16mm. cameras. Film would eventually be "blown up" to 35mm. Technicolor for release prints, with the sound recorded on 35mm. and combined in the final printing.

Simultaneously, the organization of Major 16 Productions has been announced in Hollywood for purpose of producing exclusively 16mm. feature westerns in Kodachrome for the substandard field. Pictures are to remain in 16mm. size and are not to be enlarged to 35mm. for general release to theatres.

Proponents of features for the 16mm. market point out that there are a total of 60,000 accounts renting 16mm. films at this time in comparison with the 17,000 motion picture theatres in this country taking the Hollywood 35mm. product. In addition, booking life of a 16mm. subject carries over an extended period of years. Regular distribution for unrestricted release in the 16mm. field likely will go through present exchanges and libraries.



• Roy Myhre of Milwaukee, Wisconsin, program director of the American Red Cross service club at Algiers is responsible for steady flow of movie entertainment for servicemen there, screening 16mm. prints of latest Hollywood films with Victor sound projectors.

First Annual Conference of the Educational Film Library Association will be held in conjunction with the Sixth Midwestern Forum of Visual Teaching Aids at Chicago, July 20, 21, and 22. Registration of members will begin at 2:00 P. M., July 20, in Blaine Hall.

The conference will be conducted on a modified workshop basis. The first session will be devoted to a discussion of the more important problems, needs and issues in the field. Appropriate conference committees will be appointed who, following meetings Thursday evening, will present brief reports at Friday's sessions.

Indicative of the rapid development of the field of audio-visual aids, the association—only a year old—has a membership of 154 constituent and associate members, 1 international member, 3 service members and 266 personal members.

"Having pioneered the field, it is thought that the government should not remain in this business in competition with private industry." With this statement, Washington early last month voted complete stoppage of the vocational and training film program of the U. S. Office of Education.

Congress decided the last year of the training film project should go on a self-sustaining basis, with royalty payments for films.

"It would appear to the committee that this visual aid program has substantially served its purpose in the war effort, and in doing so has opened a field in education that may be more properly and successfully covered by private industry," a spokesman stated.

It was further pointed out that numerous non-theatrical producers already are laying plans to go into this industrial production on big scale.

Victor sound projectors supplying movies for the boys in service in North Africa — yes, we still have an army there—get plenty of use, according to Roy Myhre of Milwaukee, Wisconsin, program director of the American Red Cross Service Club at Algiers. Not only are there matinee and evening performances at the Red Cross Theatre with the latest Hollywood attractions, but it has been found necessary to supplement the

• *Continued on Page 299*

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REVIEWS... of Amateur films

By J. H. SCHOEN

Dark Secrets is the intriguing title of an interesting 150 foot 8mm. picture made by A. W. Benjamin of East Cleveland, Ohio. It is a documentary of a laundry and pictures the process of commercial laundering of clothes from arrival of bundles of unwashed linen to final delivery of the finished work.

Benjamin has taken an item of femme apparel, a pair of black lacy panties, as the motivating "character" in his film which enters the picture when the first bundle of laundry is opened and sorted. The camera follows course of the panties in the laundering process as a premise for picturing the various stages of laundering in a modern well-equipped plant.

In good documentary style, the picture introduces locale with an exterior shot of the laundry, then the camera moves inside to show the office where bundles of laundry are received. Then we see the bundles transported to the sorting tables, the bags opened and the contents sorted and identified by numbered safety pins which clip together and hold various pieces throughout the washing stage.

Here the black panties are introduced, a lone dark item midst a sea of assorted white linen. The sorter examines them, wisecracks to his assistant about them, and sends them on to the wash room. The huge rotary washers are shown and a title tells how an automatic timer, similar to a minute-minder on a modern electric range, controls the washing time. The washed linen is removed and transferred to rotary driers. Huge conveyor belts then move the partially dried linen to the finishing department.

Excellent handling of camera pictures the finishers in action. There are dolly shots, dissolves and frequent change of camera angle to show how rapidly and efficiently this work is done. Mangles and presses are arranged in groups so that one woman can operate two or three at one time. Bobbing up occasionally are the black panties to receive its share of the laundering process.

Thus far, the picture is mostly in black and white. The final sequence is all kodachrome and shows the very latest laundry equipment for finishing men's shirts. If you have ever wondered how laundries get such a slick finish on your collars and cuffs, how they manage to fold and wrap the finished shirts, this picture sequence portrays it more effectively perhaps than it could be observed first hand.

Mr. Benjamin deserves special credit for the professional manner in which he photographed and edited this picture and for his original continuity idea. *"Dark Secrets"* easily deserves the 3-Star merit leader awarded it by HOME MOVIES' editors.

Junior Does His Bit, 250 feet 16mm. black and white, is the second effort of Martin Sternberg of Brooklyn, N. Y., to receive notice in this column in recent months. Sternberg's work shows consistent improvement and a natural bent for good continuity. This is a homey continuity which opens with the family, Ma, Pa, and Junior—played by the Sternbergs—seated around the breakfast table. Comes a phone call for Ma—a neighbor invites her to go shopping. She turns responsibility for the day's housework over to her husband and Junior and departs.

Pa and Junior tidy up the house, then Pa leisurely tackles the sinkfull of dishes. While Pa's thus engaged, Junior roams free through the house, throwing pillows from chairs, disarranging Pa's newly-made beds, getting out his toys and scattering them around the house, etc. Pa fails to hear the commotion because he's singing while he labors not too earnestly over the dishes.

Finally, Ma returns to find the house in near-shambles. She vents her exasperation upon Pa and Junior, and the two scamper off and hide under the bed. When Ma goes in search of them, she finds two pair of feet protruding from under the bed. A knowing smile indicates she forgives them and the picture ends.

Notable is the careful lighting of interiors of which this picture consists 100 per cent. With one exception, camera angles are very good. The only error was placing camera on opening shot too low and too far to left which caused Junior to be partially obscured from view by one of the parents.

The continuity idea is one that any filmer could follow and make an interesting picture of a small family, instead of just shooting them snapshot fashion as so many do. More to the point, this picture illustrates how to make movies of the family, injecting a story line to make the picture equally interesting to outside audiences.

A 3-star merit leader has been awarded the film by HOME MOVIES' editors.

The Last Frontier, 250 feet 8mm. Kodachrome, pictures an area of the wastelands bordering on the gulf of Southern California. Filmed by Harry Atwood of Ajo, Arizona, the film presents a scenic documentary of an interesting region premised on the activities of a small hunting party.

The picture opens on a small fishing settlement near the coast. A father and his teen-age son are preparing for a hunt into the nearby desert and titles indicate they await arrival of two youths to join them. The youths arrive, and the party, after the usual check-up of guns and equipment, set out. Soon the father calls the group for consultation and divides the party into two groups. Two boys set off in one direction while the father and another lad strike off in the opposite direction with the understanding that they are to gradually circle and meet at a given point.

The two youths soon lose their way. We see them traveling over hills, rocks and through desert growth. They stop occasionally to reconnoiter, take carefully measured drinks from their meager water supply, or just to rest. Night falls, and the youths, still lost, build a fire and lay down to rest.

With morning, they arise and continue their journey. A flashback to the father and his companion, indicates they are concerned about failure of the other boys to return. They get into an automobile and start in search of them. Meanwhile the lost youths have exhausted their water, and are weary and footsore. In time they reach the coast, and here the father and his companion find the lads resting on the beach.

All of this action had a purpose in premising the picturing of the beautiful scenic grandure of this semi-desert area of northern Mexico. Another filmer would have been content merely to traverse the terrain camera in hand, making an occasional pot shot of the scenery.

Atwood, on the other hand, knew the value of live action and continuity, and placed people in his scenes with a purpose. His photography is grand. Not only is it good in composition and camera angles, but the picture has what can best be expressed as "camera continuity." Continuity, the smooth flow of picture interest, resulted because Atwood was conscious of continuity as he

• *Continued on Page 300*



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★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Where answer by mail is desired, enclose stamped addressed envelope with your letter.

Q: I would like to make a title that gradually changes from black and white to full color as a transition medium between a series of black and white and Kodachrome scenes. Can you suggest a method for doing this?—S. C. D., Athens, Ga.

A: Here are two methods—both requiring use of Kodachrome: Prepare the title in black and white—black letters over a white background. Shoot enough of the title so it may be quickly read. Stop camera, and apply color to the title text. In other words, paint over some of the letters with red poster color. Expose a few more frames, then paint over more of the letters—repeating this process until the entire title has been changed to color. On the screen the title will appear to change gradually from black and white to red and white. Of course any color may be used; also, the background may gradually be tinted, too.

In the second method, make two copies of the title—one in black and white and the other in color. Photograph the black and white title first, (using color film, of course), and fade out at the end for a dissolve. Wind back film in camera to beginning of fade, insert colored copy of title holder and photograph it by beginning with a fadein. On the screen, the black and white title will dissolve into a full color title.

Q: When making 16mm. mattes for trick work, what developing formula is best for extreme contrast necessary?—C. F., Mitchell, S. D.

A: Eastman's D-9 is satisfactory for this work. However, it must be used strictly according to directions and exposure must be exact, otherwise veiled whites and fogginess will result.

Q: A brother cinebug, who obtains good results by the method, recommended that I use a plumb bob for centering my camera on a vertical titler. However, although we both use the same make cameras, my titles continue to be off center. How do you account for this?—S. M., Tyler, Tex.

A: The most important thing in centering camera with a plumb bob is first to make sure that camera is absolutely vertical in the titler. This can be assured by checking two sides of camera with a spirit level. This done, the plumb bob will indicate exact centering of title card with camera lens. Consider that the camera mounted on an angle of the slightest degree affects the field area of the lens increasingly in ratio to distance of object (title card) from lens, then the necessity of accurately positioning camera in titler will be more apparent.

Q: In order to save photofloods I have been cutting down the voltage with a Variac (a variable transformer) to about 85 volts. Using my Weston meter and positive film, the results are under-exposed, even after opening lens to compensate.—S.L.P., Enid, Okla.

A: Photofloods emit a very white light, high in ultra violet and ideal for positive film. With the reduction in voltage, photoflood light becomes yellowish. Positive film, being less sensitive to yellow, must be given more exposure to compensate.

Try double or triple the exposure called for by meter.

Q: Does the bichromate bleach used in most reversing formulas keep well? —G. S., Mason City, Iowa.

A: Yes, the bleach keeps well, but the older it becomes the more tendency it has to leave yellow stains. However, it is so inexpensive to make that a fresh solution should always be used.

Q: How would you recommend photographing 2x2 Kodachrome transparencies with an 8mm. camera on Kodachrome?—A. J. McM., Brooklyn, N. Y.

A: Best method is to photograph slide direct using 13 diopter auxiliary lens on camera 3 inches away from slide. Illumination should be by photoflood in rear of opal or ground glass, with the opal glass at least 6 inches behind slide.

Another method is to project slide from rear on panel of fine quality opal glass. Slide should be projected as small as can be covered with camera lens, to conserve illumination strength and loss of detail from greater enlargement.

Q: What is a good method of making moonlight scenes on Kodachrome? —G. H. P., Sandusky, Ohio.

A: There are several methods, one being to simply under-expose about two stops in daylight. Another way is to under-expose Type A film outdoors without the corrective filter. Also, expose in sunlight correctly then dye the film with black dye to correct density. Latter method gives true color while under-exposed scenes tend to give unnatural and distorted color.

Q: I have some still pictures of my little daughter taken before we owned a movie camera. Is there any way I can get these "still" pictures onto movie film?—I. M., Philadelphia, Pa.

A: Place the snapshots in a movie titler and photograph the same as though making movie titles. If the pictures are not all the same size they can be rephotographed to size to fit titler frame, or auxiliary lenses of different strengths can be employed before camera lens to cover the exact area required.

Q: I've always prided myself on keeping my cine camera and other equipment in tip top shape. Lately, the finish of the leather covering of my camera appears quite dull. What can I do to restore its lustre?—M. J., Orlando, Fla.

A: An excellent leather conditioner can be made up as follows:

Lanolin	50 parts
Castor Oil	40 parts
Sod. Sterate	5 parts
Japan wax	5 parts

Rub in well into leather and polish with a soft cloth.

Q: Can you tell me the exact angles covered by a 12½mm. f 3.5 8-millimeter camera lens?—J. B., Littleton, Colo.

A: Horizontal 19.7°. Vertical 14.7°.

Q: In trying animating small objects such as you described in a recent issue, I cannot get the action smooth on the screen. I have been using strings to move my title letters instead of animating by single frame exposures, but I don't like the jerky action. When I move the strings faster to smooth the action it is too fast. Can you suggest a remedy?—P. M. T., Lawrence, Kansas.

A: Yes, film the title in slow motion. This will permit moving the strings fast enough to be smooth, but the slow motion will slow it down enough upon projection to make the action appear quite normal.

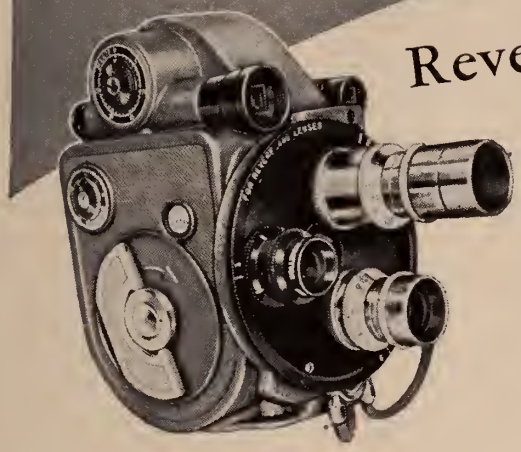
Remember to give added exposure to compensate for the decrease resulting from running the camera faster.



Wollensak means Good Lenses

Revere means Good Cine Equipment

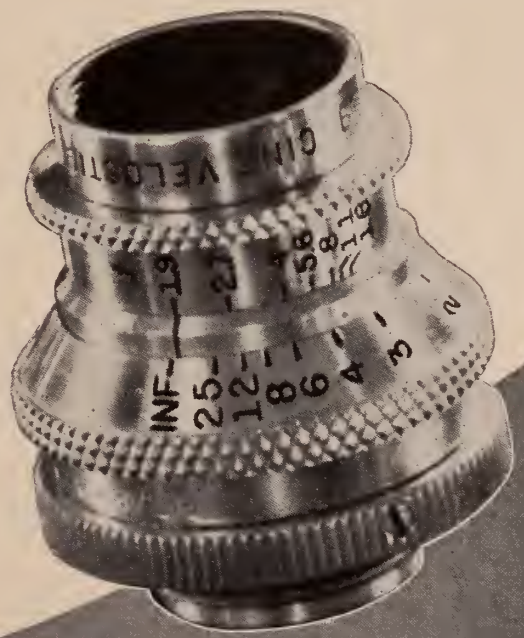
. . . For *Better* Home Movies



MANY of Revere's fine movie cameras have been equipped with Wollensak lenses. Result: Cine equipment that brings you more enjoyment from your movie-making . . . helps you make *better* movies more easily. After the war, you'll be able to buy even finer Revere equipment . . . with Wollensak improved, high quality lenses.



f 1.9



Typical of the Wollensak lenses supplied to Revere for 8mm use is this Cine Velostigmat *f*1.9 lens. An ultra-fast lens for both color and black and white movies, it has the extra speed so often needed for well-timed shots of interiors, evening scenes, and slow-motion movies.

Wollensak OPTICAL CO., ROCHESTER, N.Y., U.S.A.

For Movies, Candid, Enlarging, Action, Stills

★ BUY WAR BONDS TO PROTECT YOUR FUTURE ★

A Camera Fan is MADE...not born!



Johnny got his start at age 13, with his first Universal. For even then Universal was ahead of the field, by providing a candid camera at a price so low that millions of little Johnnies could well afford to buy it out of their savings.



Among Johnny's first pictures are this and the one at left, taken of the kids next door. They're certainly far from prize winners ... but then little Johnny, like most beginners, didn't know very much about composition in those days.



When Johnny entered high school, Mother and Dad gave him a better Universal. He joined his high school camera club and started reading camera magazines like this one. Some of his pictures made the high school year book.



College meant new camera thrills to John, for he had graduated to a Universal Mercury. Universal was again ahead of the field with a camera that could stop action faster than any other candid camera on the prewar market.



John's not taking many pictures these days. But you should have seen his eyes light up when he spotted Universal's name on his Navy *Binoculars!* Universal's at war...making military optical instruments instead of cameras!

The war will end...

And thousands of Johnnies will come home. Then, fans like John, and others who aren't fans yet, can look forward to a whole new series of great Universal cameras and photographic equipment. For Universal is still pioneering . . . this time in methods of large scale precision production of military optical instruments. Count on Universal to utilize these achievements in its postwar camera program. *Expect your next camera to be a Universal.*

Remember: One picture from home is worth a thousand words to a Serviceman

UNIVERSAL CAMERA CORP.

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Peacetime Manufacturers of Mercury, Cinemaster, Corsair Cameras and Photographic Equipment

HOME MOVIES
Published in Hollywood
JULY 1944



● The Fonda tape recorder which records as many as 60 separate sound tracks on a single ribbon of cellophane tape. Tracks are cut and played back with a needle, same as phonograph discs. Sound quality compares with best disc recording.

Cellophane Tape Recorder May Solve Sound Problem

By LESTER McCANN

A REVOLUTIONARY and economical new sound recording and playback machine, capable of up to eight hours of recording and automatic playback, loomed over the horizon of post-war innovations when the Fonda Tape Recorder was presented at a special demonstration recently. What many saw in this new type of recorder is its tremendous possibilities for providing economical sound for silent home movie films. They especially saw how easily the recorder-playback unit could be coupled with either 8mm. or 16mm. projectors to facilitate fully synchronized recording of music, narrative and sound effects with edited films, and the playing back of such recordings in accompaniment with screening of the pictures.

The Fonda Tape Recorder, pictured above, is a neat, compact unit, and not much larger than a table model radio receiver. It is a precision instrument which records and plays back on cellophane tape with high fidelity and low cost of operation. The cellophane tape, a little more than an inch in width, is an endless loop 320 feet long and permits up to eight hours of constant recording at a cost of only 50 cents per hour.

Adapted for use with home movies, a shorter tape would be used, and would be instantly interchangeable as with the reels of film in a projector. The cellophane tape is wide enough so that a total of 60 separate sound tracks may be inscribed side by side on a single width. The recorder is the development of Jay Fonda, Chief Engineer of the Fonda Corporation, who learned the advantages of this type of recording while working as a motion picture film sound man. The principle was taken from that of the motion picture film sound track—the main difference being that Fonda applied a needle to do the work done by an intensified light.

Both the recording and reproducing needles have permanent gem points which do not require changing and which eliminate shavings, thus making possible the play-back of the film virtually thousands of times without loss of tonal quality.

The problem of how to press the sound track on the tape with a needle without cutting it was Fonda's first obstacle. This was solved through the adoption of a yieldable felt pad located directly under the recording needle. It was on this basis that patents owned by the Fonda Corporation were subsequently granted.

As the tape unwinds from the outside of a roll and under the recording stylus, it travels at a constant speed of 40 feet a minute. At the same time it automatically rewinds itself on the inside of the roll and keeps going until all 60 tracks have been cut, where such extensive recording is desired.

When used as a reference recorder, for which it was originally designed, titles of the various portions of the recording can be marked directly on the tape. Furthermore, the tape, which is easily changed, is delivered in individual cartons with printed charts for identifying the recorded material. The simplicity of operation and its ability to indicate plainly what is recorded on it, in addition to the fact that changes in magazines are required only three times in every 24 hours of continuous operation, make this unique precision recorder of great value as a reference file for the whole range of industry.

At present the Fonda Tape Recorder is available in three models: the small eight-hour portable recorder described above; the one-to-eight hour stationary unit for airports, radio broadcasting stations and governmental use; and a small unit which records for up to one hour.

Recently, HOME MOVIES pointed out

● *Continued on Page 300*



Hydraulic Interval Timer For Time-Lapse Filming...

By DALE R. SIMONSON

PERCEPTIVE movement of light in a scene or rapid growth in plants and flowers makes for the dramatic, and stimulates interest. A pastoral view may be pretty but if the change in lighting, as the sun passes from the east to the west, is compressed into a few seconds, the view will come to life. The opening of a bud into a flower, the emergence of a butterfly from a cocoon or rapid microcinematography of mould growth, etc., also become intriguing when time is speeded up.

However, even when visible movement is present, interest cannot remain fixed and scene lengths must be limited to between 6 and 30 seconds, depending on the detail involved in the picture of the most pleasing results. Lapsed time scenes varying from closeups of seed sprouting, through medium and long shots of plants filling the frame in growing, to vivid closeups of flowers opening can be combined to produce intriguing sequences of complete film length. This type of photography has the advantage in these days of rationing of keeping the camera busy with a slow expenditure of film even to the extent of requiring a whole summer to expose 100 feet.

The serious amateur eventually yearns for some type of interval timer for his movie camera that will enable him to experiment with lapsed time photography. Of course, if one is patient and has plenty of time on his hands, an assistant, a dark room timer or watch, and a camera with single frame release, this type of photography can be accomplished manually; but that is the hard way. After investigating numerous methods for operation of interval timers, including mechanical and electrical clocks, motors and gear trains, friction drives, as well as electric eye and other electronic devices, it was decided that hydraulic operation was the simplest to construct and permitted the widest choice of time adjustments.

It is assumed that the reader owns a camera with single frame release device or can add such a release. Previous issues of HOME MOVIES have given detailed methods for converting some of the most popular models of movie cameras for single frame action. The pressure required to operate the release should be measured as well as the movement required, since this indicates the maximum power necessary from a solenoid (if used) or from the hydraulic timer about to be described when connected direct.

The principle of operation of a successful hydraulic timer is illustrated in

● Photo above shows interval timer coupled with camera for exposing film at predetermined intervals in the time-lapse photography of growth of flowers, plants, etc. Wiring diagram for the timer appears below. As indicated by sketch, minute stream of water fills bucket, causing it to fall and empty its contents, thus causing electrical contacts to be made that turn on lights and set camera in motion.

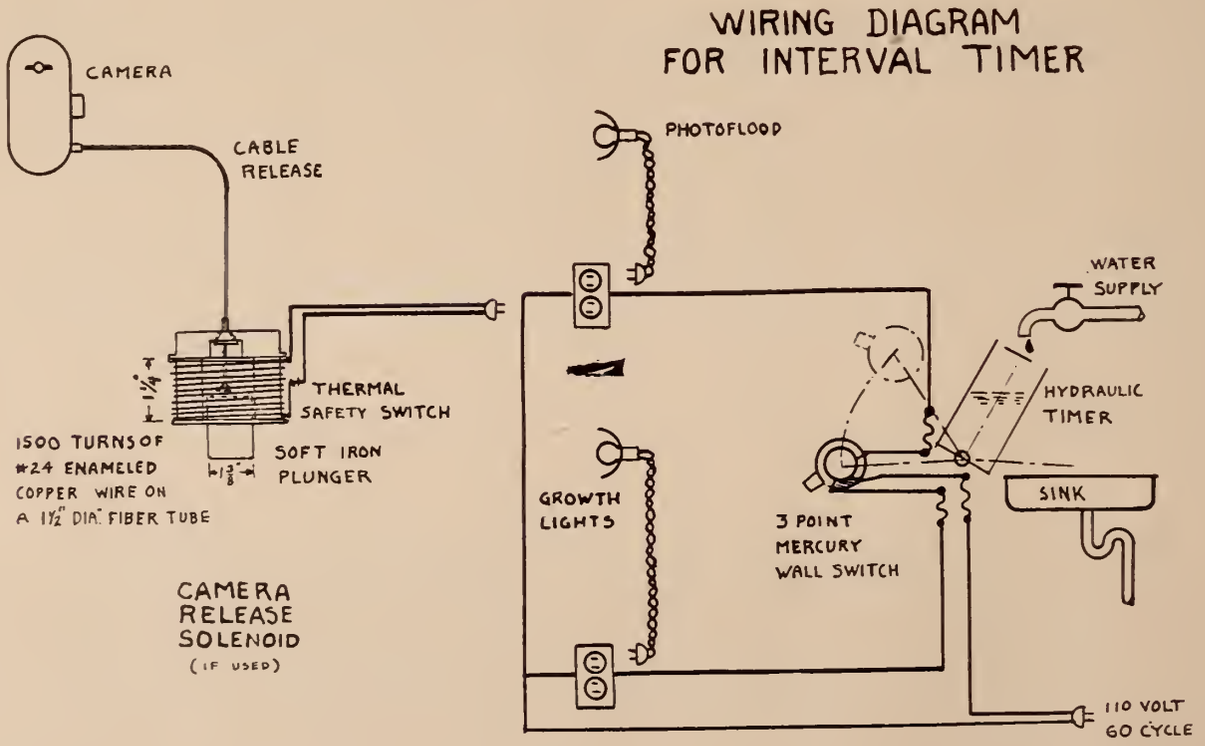


FIG. 1

• Cross-section diagram showing hydraulic timer in detail. Bucket in dumping position operates cable link to starting button. After water is emptied, bucket returns to normal position to be filled again with water for the subsequent operation. Size of openings in top of bucket controls length of interval.

figures 3 and 4. The bucket and counterweight are so designed that the maximum moment of the counterweight equals slightly less than the moment of the bucket and water contained therein at the filling position, and shifts in location as the bucket dumps, so that the minimum moment of the counterweight at the end of the stroke is slightly in excess of the empty bucket's moment in the dumping position. If the camera release is connected direct at one quarter the length of the bucket, from the pivot, the weight of the water contained in the bucket should be slightly in excess of half the force found necessary to operate the camera release. To obtain operation of the bucket through 45 degrees of arc, the following formulas indicate that the weight of the bucket must not exceed the total weight of the water contained:

Let W = weight of water in bucket
B = weight of bucket
L = length of bucket
a = angle between filling and dumping positions
S = weight of counter weight
R = distance of counter weight from pivot
f = pivot friction

Then:

$$f + SR = \frac{BL}{2} \cos a + \frac{WL}{2} \cos a$$

(See Fig. 3, bucket filled with water ready to dump)

and:

$$SR + \cos a = \frac{BL}{2} + f$$

(See Fig. 4, bucket empty, ready to return to fill position)

Substituting, we have: (disregarding frictional torque f)

$$\frac{BL}{2 \cos a} = \frac{BL \cos a}{2} + \frac{WL \cos a}{2}$$

which reduces to $\frac{W}{B} = \tan^2 a$

then W = B where angle a = 45°
or W = 3B where angle a = 60°

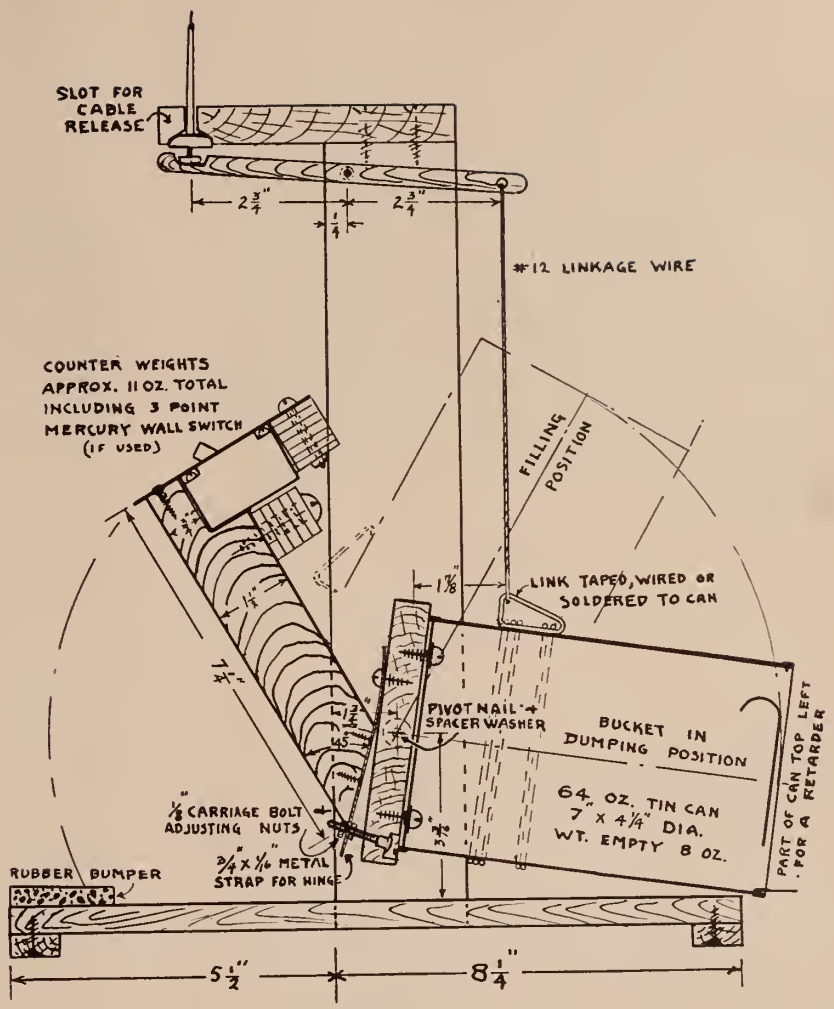


FIG. 2

Where the angle and weight ratio do not fit the above formulas exactly, the counterweight can be located to satisfy the balance requirements as follows: Find the maximum and minimum moments and divide by the total pounds of the counterweight to be used; draw a scale diagram of the timer similar to figure 5; erect perpendiculars from the base at distances required for the maximum and minimum moments, then locate a sector of operation about the pivot point by trial and error where the sector angle cuts the perpendiculars at an equal radius from the pivot point. (The weight of the pivot block does not enter into the calculation if the pivot point axis passes through its center of gravity.)

Cameras adaptable for use with this timer should not have a release mechanism that requires more than a four pound force through a half-inch moment. This requires a container holding about two pounds or about 32 ounces. Tin cans are the easiest procured material for the purpose. A tall tomato or fruit juice can of 46 ounce capacity will give more than the required capacity. Cut two holes 180° apart in the top at the rim, leaving about 70% of the can

• Continued on Page 292

• Diagrams below show arc movement of bucket and counterweight and give formulas for calculating weight and size of bucket for the necessary result.

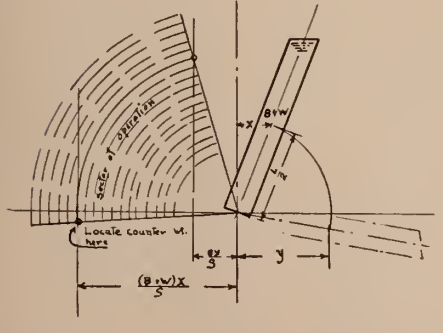


FIG. 5

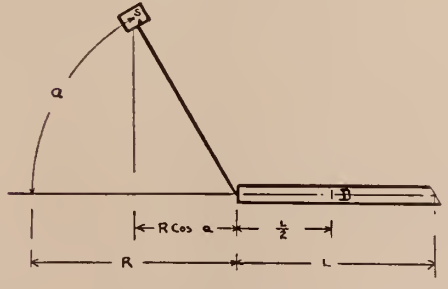


FIG. 4

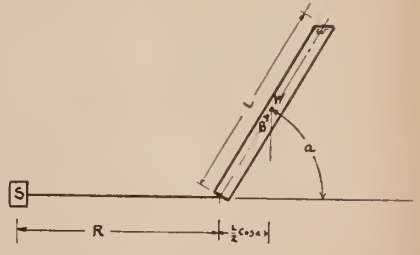
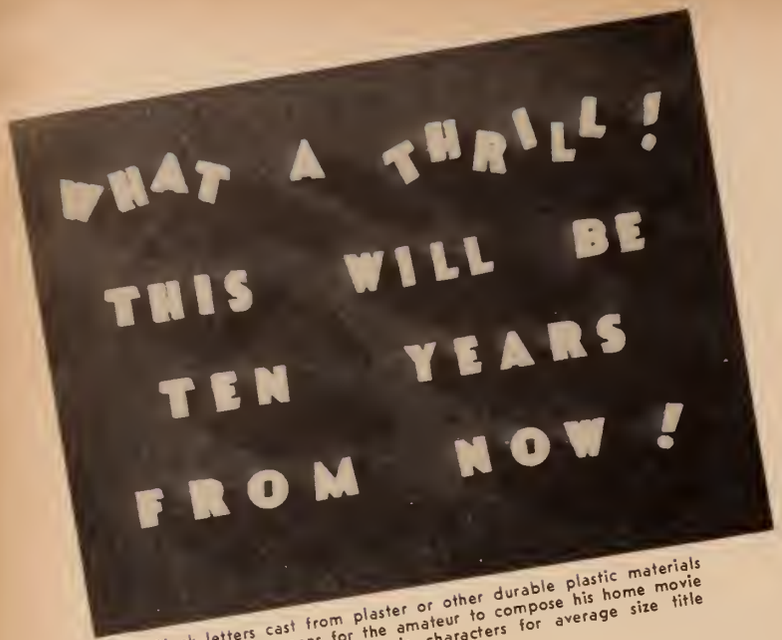


FIG. 3

Easy Titling With Movable Letters

By GEORGE CUSHMAN



• Block letters cast from plaster or other durable plastic materials provide simplest means for the amateur to compose his home movie titles. Complete sets with ample characters for average size title are available from camera stores.



• Block letters made of wood are to be found in camera stores and at department store toy counters. They may also be made by the amateur handy with a scroll saw. Unique shadow effects are possible with these letters when properly illuminated.

PROBABLY the quickest and easiest way for the average amateur to obtain professional looking titles is through the use of popular movable title letters. Anyone can use them. It requires no skill, experience nor artistic ability to set up these letters on a title board, and light and photograph them.

What are movable letters? Movable letters are so-called because they may be arranged by hand on a background to form the text of a title. The letters are available in several sizes ranging from a half-inch to two inches in height. They are made of wood, metal, plastic or similar materials. Some are fitted with sharp pins at the back as a means of holding them in place. Another is a metal letter which is magnetized so it will readily adhere to any metal background, thus making unnecessary the use of pins or adhesives.

Can any background be used? The background used with pin-back letters is usually a piece of composition board (wall board), heavy cardboard or similar material into which the pin letters can be easily pushed and firmly held. The background should be of sufficient size so that about 25 letters can be placed in a line without crowding.

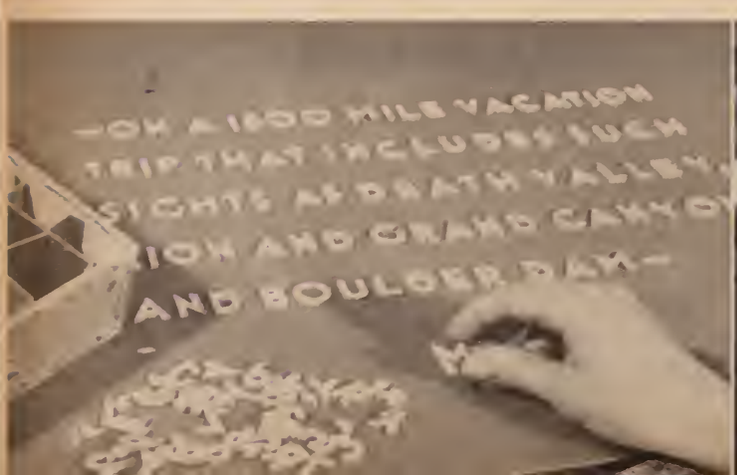
For movable letters 1 inch high and about 3/4 inch wide, for example, we find a background of any material 30 inches in width is about right. Larger letters, of course, require larger backgrounds. If the letters are white, the backgrounds should be painted in contrast with a flat black paint, given a mottled effect, or subtly decorated with simple designs.

What about wall paper and cloth? Both materials are excellent for movable letter backgrounds. The desired material should be applied over the composition board and, where pin-back letters are used, the pins pushed through the material into the board. Background fabrics may be used repeatedly, but with paper, the pin marks will show after use and usually not more than a dozen titles can be made with the same paper background.

How can decorations or ornaments be used? There is no limit to the effectiveness possible when movable letters are used. They can be set in straight lines, on curves, in circles, ovals, and any other design wanted. Designs and decorations of all kinds are usable. One manufacturer makes a set of

• *Continued on Page 294*

• Block letters of cardboard are available from showcard writer's supply houses. They are ideal for title making and may easily be tinted with water or showcard colors.



• Placing block letters on glass by means of rubber cement or other adhesive, the text may be photographed simultaneously with picture backgrounds as shown here.





• Closeups, where people are subjects of our filming, should picture something interesting in their actions to be most effective as in this closeup of a business machine instructional film.



• Ordinarily, when we see something that attracts our attention, we instinctively want to get a closer look at it. Moving the camera in close for a full frame shot of a subject such as this provides a rare screen thrill.

MOVE IN CLOSE WITH YOUR CAMERA!

By ARTHUR M. SHARP

A QUESTION we frequently hear while watching a home movie being screened is "What is he doing?" This is proof enough that the filmer failed to move in close and answer that question with a closeup before it could be asked. If, for example, the picture shows the baby busily poking some object in its chubby hand, by moving in close—real close—with the camera, we reveal what the object is that causes the interesting expression on the child's face.

Human nature is naturally curious. When we see something that attracts our attention, we instinctively want to get a better look at it. If there is a fire, we have the urge to hop in our car and drive to the scene. Arriving with our camera in hand, we cautiously circumvent the cordon of police and get inside the fire lines to make shots at close range of interesting action of the firefighters.

Closeups provide the means for more dramatic emphasis in filming. Since that which is close to the camera becomes large when thrown on the screen, so does it command more attention. A bee on a flower filmed ultra-closeup is far more interesting than when filmed with the camera farther back and showing some of the adjacent flowers which thus divide the attention of the audience.

People, flowers, or bees—no matter the subject—closeups intercut with the regular scenes impart drama and climax. With this fact firmly established in our minds, we pursue our filming—almost second nature—with the audience's inquisitive viewpoint ever before us.

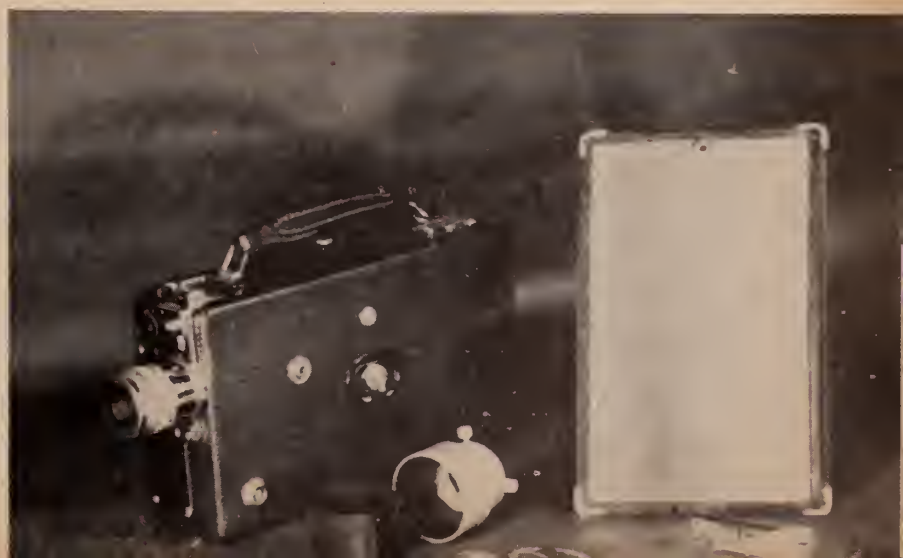
In our zeal to tell our story in closeups, it is possible to encounter difficulties. There are some people who do object to being pictured closeup. Take my mother-in-law for instance. I recently made shots of her, many of them at close range. When the pictures were projected, she protested that her wrinkles showed and her age was over-emphasized. She insisted the shots be destroyed!

Closeups, where people are subjects of our filming, should picture something interesting in their actions to be most effective. While almost everyone likes to see a closeup shot (head and shoulders) of themselves on the screen, a more pleasing technique and one appealing more to general audiences is to use the closeup to explain action or answer our earlier question: "What is he doing?"

Filmers who engage in making documentary, educational or training films should be particularly alert to opportunities for emphasizing a line of action or operation with one or more revealing closeups. To leave the audience guessing at what is taking place, as pictured at a distance with the camera, is to miss the point entirely and invalidate the production as a whole.

But getting back to the average movie maker: there are abundant opportunities for improving with closeups the ordinary homey, backyard type of movies. This month, one can go out into the garden and film the flowers which are to be found there in abundance in number, variety and color. Here, use of the ultra closeup is a must. The

• *Continued on Page 295*



• Here is author's complete outfit for filming ultra closeups. It consists of an assortment of supplemental lenses of various diopters, a filter holder for securing same before camera lens, a steel tape used in measuring distance between subject and camera, and a prepared data card containing charts on focusing distances, field areas, and supplemental lens sizes.

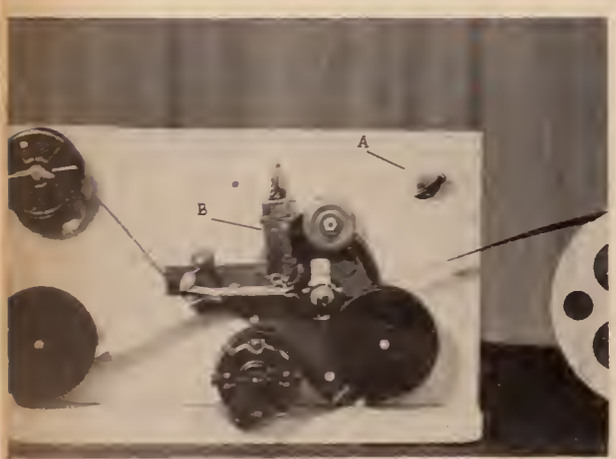


• SHOOT—With negative-positive system of motion picture making, first step is to shoot the picture, using positive for the negative, or using regular 16mm. panchromatic negative film.



• DEVELOP—Then develop the negative, same as developing roll film—its that simple.

• PRINT—After editing the negative—if such is necessary—next step is to print the image on positive film for the projection print. This may be done on a regular projector that has been slightly altered for the purpose, or with a home-built printer made from a camera-mechanism as shown here.



NO REVERSAL FILM? TRY NEGATIVE-POSITIVE

By WILLIAM J. BORNMANN

THE negative-positive system of making home movies has many advantages, especially in these days of film shortage. More and more movie amateurs are turning to positive film for a large part of their shooting. Since it was discovered that there is more positive film available than any other type of cine film.

With the reversal process there is always a great deal of uncertainty where the amateur undertakes to process his own film. It takes a lot of experience to produce acceptable results. Then, too, there is the rather large number of solutions needed for this process. Many amateurs do not have the facilities for mixing the various formulas necessary to the successful completion of the reversal process.

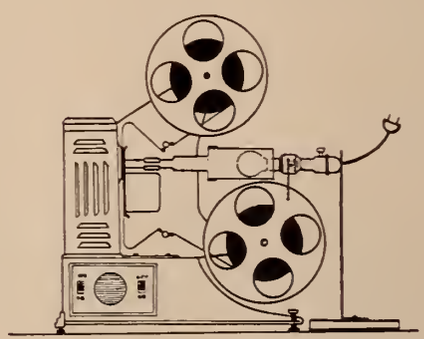
Where the negative positive system is used one can enjoy all the advantages of reversed film without the uncertainty of the home reversal process. Only two solutions are needed, the developer and the hypo, both of which can be readily obtained in prepared form. These require only the addition of water to make a working solution.

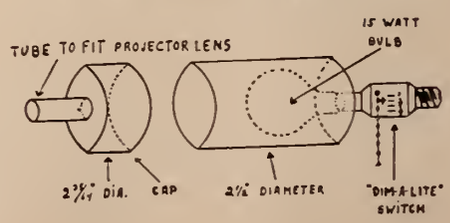
With the negative-positive system a film is exposed in the camera in the ordinary manner. The film is then developed in an ordinary fine grain developer and fixed. This produces a negative film in which all tones are reversed, that is, black becomes white and white, black. Thus far, the process is identical with the process of developing still camera film. The negative film may be edited by cutting out any unwanted scenes or frames. A positive print is then made from the edited negative on raw positive film stock which is then developed to a positive print and fixed. At the completion of these two steps the flim is ready for projection. One can make as many duplicate prints from the negative as desired. The process is exactly the same as taking a snapshot and developing and printing it, with the exception that with the movie film the positive print is made on film instead of paper.

With a projector and a little ingenuity, anyone can use the negative-positive system. There have been numerous articles in the past in HOME MOVIES dealing with printing and duplicating films by means of a projector, the most recent of which appeared in the May 1943 issue on page 147. There have also been articles on the construction of developing reels to handle the various lengths of film. If you do not have the time nor the inclination to process the film yourself it may be sent to one of the many film laboratories such as Superior Bulk Film Co., and Geo. W. Colburn Laboratory who specialize in this type of work. George Burnwood of the 8-16 Movie Club of Philadelphia did this when he scooped the newsreels on the wreck of the 20th Century Limited last year. He used positive film for his negative and very good results were obtained.

Using the negative-positive system affords a lot more exposure latitude. Acceptable prints can be made from negatives underexposed as much as one and one-half stops or over-exposed two or more stops. Here, exposure latitude is equally as great as with the ordinary snapshot process.

• *Continued on Page 298*





• Diagram at right shows method of converting projector to a printer. Regular projection lamp is removed or disconnected, and an auxiliary printing light source fitted into the lens holder. This must be light-tight, as shown here, so that only the film frame in the gate receives the printing light.



• The B-M electrically driven 16mm. professional motion picture camera which possesses every major camera feature required for studio production including film registration pin.

A 16MM. CAMERA FOR YOUR POSTWAR PLANS

Cameras And Sound Systems Keeping Pace With Developments In Professional 16mm. Motion Picture Production

By JAMES HALL

ONE group of movie makers who are especially interested in the kind of 16mm. cameras we are to have after the war are the hundreds of amateurs and semi-professionals who were quickly trained in rudiments of professional cinematography and who now are making films for the government, defense plant training units, or industrial film producers. These men have their eye upon the future and most of them plan a career of making movies for money.

The steadfast growth of 16mm. as the economical medium for making training, educational and propaganda films, establishes the medium as one destined for tremendous development after the war. It is the big field these men now behind army, navy, signal corps, and defense-plant cameras are aiming for.

Naturally, interest centers on the latest type 16mm. professional sound cameras and recorders, and it is HOME MOVIES' aim to bring to its readers, in this and ensuing issues, detailed description of such equipment to aid them in their post-war planning.

One of the outstanding 16mm. sound systems, and one which has kept pace with the latest developments in both cinematography and sound recording, is the B-M Certified Sound System developed by J. A. Maurer, Inc., of New York City.

The B-M 16mm. motion picture camera is designed and constructed to the same high quality professional standards as the best 35mm. cameras. Its construction incorporates every major feature that is required for studio production.

The intermittent movement is extremely silent in operation and is unsurpassed in accuracy in registering film during an exposure. A registration pin located precisely at the picture aperture insures complete absence of frame line shifts. The intermittent movement and picture gate is easily accessible and the entire assembly can be removed from the camera body for cleaning.

The B-M 16mm. motion picture camera has a shift-over focusing gate which enables the photographer to view the scene directly through the taking lens. It is impossible to run film through the camera while the gate is in the shift-over position, because as soon as the motor is started an automatic trip is released and the gate snaps back into taking position.



• Companion equipment for the B-M 16mm. camera is the B-M Certified Sound system, a complete portable apparatus for recording sound on film. Here is shown the recorder, microphone and amplifier, and four-position mixing panel.

The B-M erect image finder, which is mounted on all B-M 16mm. motion picture cameras, permits viewing the image while the camera is running. It gives an erect image on ground glass correctly disposed as to left and right. Parallax adjustment is obtained by setting an accurately calibrated knob on the finder to the proper index, corresponding to the distance of the subject from the camera. A second knob on the view finder changes the lens combination inside it, showing different image sizes to correspond with the fields covered by the three most frequently used lenses. For longer focal length lenses, a set of masks is provided for insertion in a slot of the finder, thereby framing the field obtained with each particular lens.

The standard film magazines provided with the B-M motion picture camera are of 400 foot capacity. These film magazines will also accommodate 100 foot and 200 foot daylight loading spools. The film magazine is entirely

• *Continued on Page 299*



• Fig. 1—Jack Helstowski, Los Angeles filmer who produced "The Unmarried Husband," 400 foot 8mm. photoplaylet with lip-synchronized sound, shown with the home made camera blimp built for his Bolex 8mm. camera fitted with Syncro-sound unit.

AN 8MM. PHOTOPLAY WITH SYNCRO-SOUND

By CURTIS RANDALL

FURTHER development of the Syncro-sound system of synchronized recording and playback for 8mm. and 16mm. films unfortunately was brought to an abrupt end with our entry into war. However, the enthusiasm of the few movie amateurs, who were fortunate to have acquired Syncro-sound equipment, remains high and some have achieved remarkable results with this equipment.

One of the more enthusiastic is Jack Helstowski of Los Angeles. Helstowski purchased complete Syncro-sound equipment over two years ago and his diligence in perfecting use of the equipment and attaining notable success with it is aptly demonstrated in his latest feature length film—his fourth, incidentally—titled "The Unmarried Husband." This runs 400 feet in 8mm. Kodachrome and entailed over four months intensive effort with camera and recorder.

The story on which his script was based is a radio play which so appealed to Helstowski he recorded most of it as it was being broadcast. Later he filled in the early dialog that escaped him by checking with CBS studios in Hollywood. Previously, in spite of his tremendous ambition and filming resources, Helstowski was always hard pressed for a suitable story. His wife and himself, long interested in amateur theatricals, had concentrated upon dramatic film productions with their 8mm. camera. "The Unmarried Husband," authored by a professional writer seemed to possess all the elements for the most interesting story film of all.

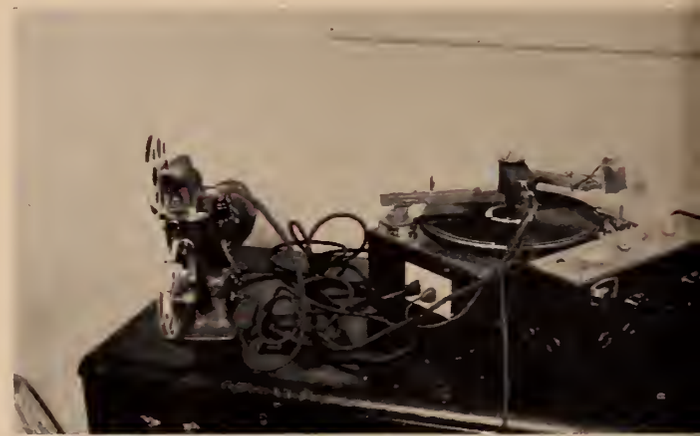
Calling together several of his brother filmers of the Southern Cinema Club, of which he is a member, Helstowski assembled a cast, shot tryout screen tests, and scouted locations for the many indoor and outdoor scenes called for in the script.

Despite the fact Helstowski plays the male lead in the film, his achievement in camera work and sound recording is remarkable. Not only was he the director, script clerk, producer and star, but he had to coach his assistant cameraman, and school still another cinebug in the rudiments of mixing and recording sound with the Syncro-sound system, trusting his limited supply of Kodachrome in their hands while he at-

• *Continued on Page 297*



• Fig 2 (Left)—Each scene was recorded separately with Syncro-sound, then the whole was re-recorded in the final editing. Shown here are the two turntables, interlocked to turn simultaneously and at uniform speed. Original recording on upper turntable is being re-recorded on the master blank on recorder turntable below.



• Fig. 3—Shown at right are the Syncro-sound units attached to projector and turntable for screening pictures with lip-synchronized sound. This system offers one of the easiest methods by which the amateur can achieve synchronized sound with either 8mm. or 16mm. equipment.



• Fig. 4 — Showing Syncro-sound equipment in use with camera and recorder ready for filming a scene. Camera blimp has been removed to show Syncro-sound unit attached to camera. The 110 volt motor of the unit turns the camera at constant speed in complete synchronization with recorder.

ZOOM LENS FOR 16MM. CAMERAS...

By LARS MOEN
Optical Engineer

ZOOM shots, in which the camera seems to move swiftly and continuously from a long or medium shot to a closeup, are an interesting cinematic effect seen today in many theatrical motion pictures. A more or less recent film in which zoom shots were employed is "Edge of Darkness," which starred Errol Flynn and Ann Sheridan. Readers who saw this picture may recall one particularly outstanding zoom shot in which the camera focused from a great height upon a village square, then suddenly moved down close and centered upon a group of townspeople gathered about the church.

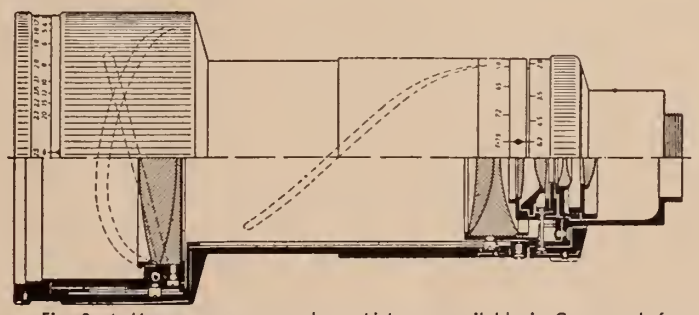
Only the cinematic minded, of course, would ponder the execution of this camera effect. How was it accomplished? Certainly not by moving in with the camera, for the camera was at great height at beginning of the shot, and no camera crane yet devised can travel with the swiftness necessary to effect such a shot; nor would it be possible to manually manipulate the lens fast enough to keep the scene sharply focused during the great forward travel of the camera.

Such effects are accomplished through use of a special zoom lens which, by relatively simple manipulation, changes focal length and brings an object progressively closer to view on the screen.

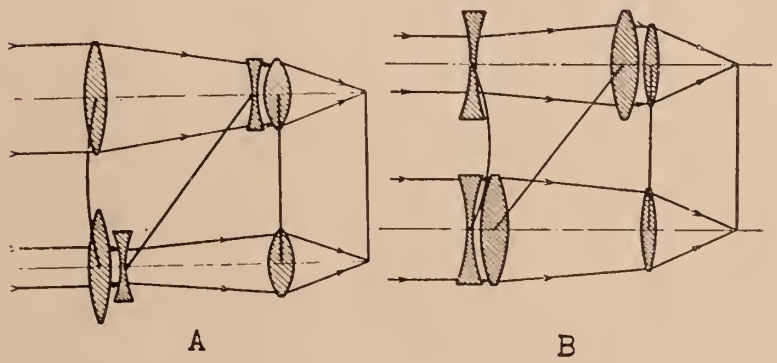
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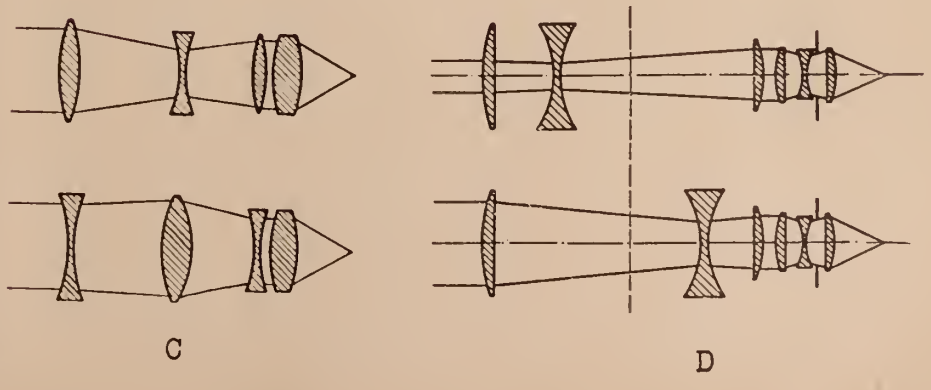


• Fig. 1—A zoom lens gradually brings the object of interest in a scene up close on the screen, same as would be accomplished with a dolly shot, except that camera remains stationary and zooming is accomplished by adjusting lens. Camera appears to move forward from full scene to the closeup indicated by dotted lines in center of picture.



• Fig. 2—A 16mm. camera zoom lens which was available in Germany before the war, and will be made in America, according to reports. It has an aperture of f/2.8, unusually high for a zoom lens. Dotted lines show slots which alter separation between the elements as operator rotates the barrel, changing focal length from 26mm. to 79mm. (roughly 1" to 3¼").





• Fig. 3—A: One type of zoom lens uses a concave element moving back and forth between two convex elements. The powers of the lens are so arranged that when the convex lens is at the front, it more than cancels out the front lens and when at the back, it cancels out the power of the rear element.
B: A further variation is to move a plus lens back and forth between two minus, or concave, lenses. Here again the middle element is strong enough to cancel out the element which it approaches.
C: Upper sketch shows normal Galilean telescope before the lens, magnifying the image; lower sketch shows telescope in reverse, diminishing the image. The systems shown in A and B give effectively these two results, as the middle element is moved.
D: The other type of zoom lens, using the telescope of variable magnification. The regular camera lens completes the optical system.

THE EXPERIMENTAL



Film Notcher

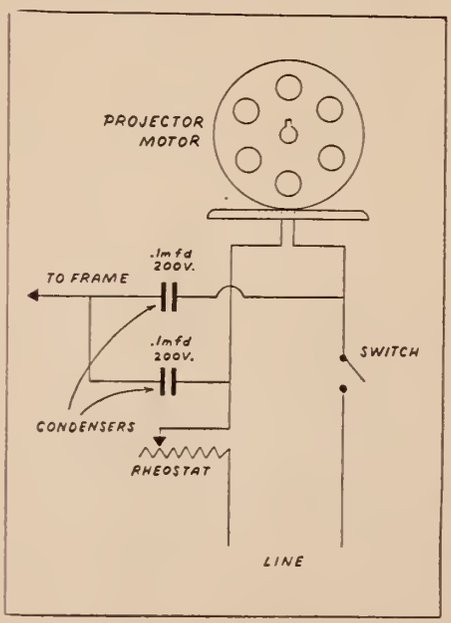
To facilitate quick and accurate notching of film in the darkroom, I purchased an inexpensive ticket punch giving a triangle-shaped perforation, and attached to it the metal guide shown in illustration.

This guide is a piece of sheet metal with a slot cut in center. This is soldered to the lower jaw of the punch, leaving the upper jaw to move freely. Guide is so placed as to permit edge of film to enter jaws of punch only a fraction of an inch—just enough to receive the top of the punch knife yet permit adequate punch mark to be made on edge of film.

This device is handy for marking beginning or end of scene when making lap-dissolves, double-exposures, etc., with cameras not fitted with a backwind; also, for identifying certain sections of film in the darkroom during processing. Running finger along edge of film quickly locates the identifying notches.—*B. C. Cool, Calgary, Alta., Canada.*

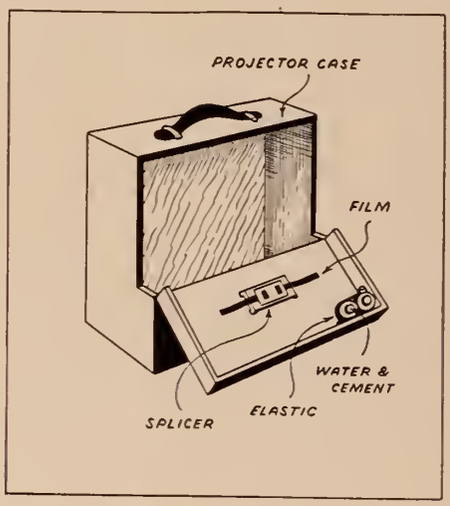
Static Eliminator

The static created by some projector motors is often a source of annoyance where recordings are played through a radio-phonograph or amplifier with projection of films. Where the radio or amplifier picks up such electrical interference, same may be eliminated with two condensers wired as shown in diagram.



This shows method followed in eliminating motor static from a Keystone R-8 projector, and applicable to most other makes and models. Remove projector base plate to reveal wiring to motor. Insert one of the 1 MFD condensers between one of the motor leads and the projector frame, and do the same with the second condenser—cutting it in between the second motor lead and frame as shown.

The 1 MFD condensers used were 200 volt—the paper type being preferred to the electrolytic. Where 1 MFD condensers are unobtainable, .25 MFD condensers may be used. These are obtainable from radio service stores. *Herbt. O. Chrysler, Homer, N. Y.*



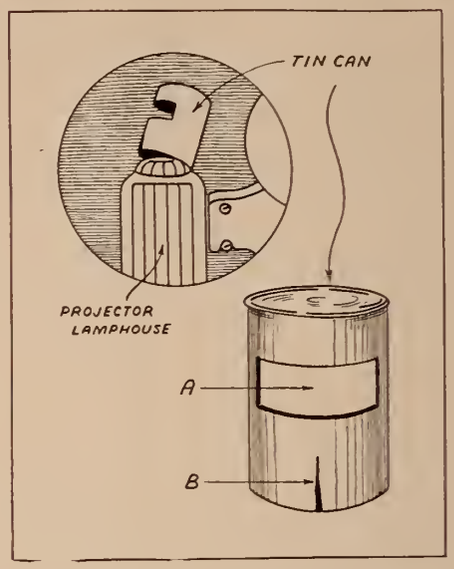
Splicer Mounting

The emergency splicer supplied with Eastman projectors can be mounted on inside of projector case lid for greater convenience of use along with bottle of cement and water as shown in accompanying sketch. Thus, the unit is always ready for use should a break occure in the film during projection. The splicer may be attached by means of small screws and the pressure plate slipped beneath the splicer when not in use.

A strip of leather or elastic, when obtainable, secured at one corner of lid, as shown, provides holder for bottles of cement and water.—*L. E. Melvin, Buffalo, N. Y.*

Light Baffle

To prevent escape of annoying light from projectors with a round lamp-house top, obtain an empty tin can of the same diameter as top of lamphouse, cut a wide slot near the bottom, as shown at A in diagram and a one inch slit at top as shown at B, and invert the can over the lamp house with the open slot facing away from the screen. The slit will permit expanding open end of can or pinching it together to form a snug fit over top of lamphouse. The slot A for escaping heat should be at least 1 inch in width and extend about half-way around the can.—*Jos. Brodny, Oakland, Calif.*



Syncing Sound

A stroboscope with 77 segements, such as sold commercially for timing a 78 r.p.m. turntable operating on 50 cycle current, when placed on a 33-1/3 r.p.m. turntable, enables obtaining synchronization between turntable and projector operating at 16 f.p.s. by utilizing the intermittent flashes from the projector as the light for the stroboscope.

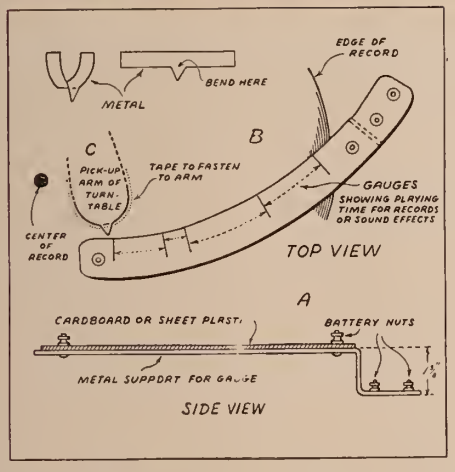
Perfect as this idea may appear, I was many times disappointed when trying to synchronize recordings with such 8mm. commercial film releases as Castle's and Official Films', because these films were originally photographed at sound speed of 24 f.p.s. When an attempt was made to synchronize these pictures by using the 77 segement stroboscope, the movies would always run too slow.

Quite by accident, I found that by substituting the regulation 78 r.p.m. stroboscope of 92 segements for use with 60 cycle current, synchronization between the commercial 8mm. film subjects and the music will result. —*Kenneth Carlson, Cincinnati, Ohio.*

CINE WORKSHOP

gadgets, tricks & shortcuts contributed by Cinebugs





Cue Guide

Home movie sound enthusiasts who play phonograph records with their films will find interest in this cue gauge which I recently designed for my dual turntables. It consists of a curved metal support A bolted to turntable base, as shown in above diagram and photo, and curved according to radius described by travel of the pickup arm.

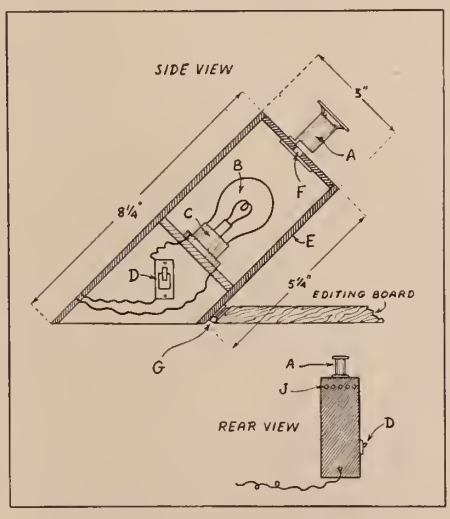
Paper guides B, of curved design to fit the support, carry cue marks for guiding placement of needle on record where it is desired to begin playing a recording at certain points within the record. A metal pointer C is fitted to end of pickup and this guides the placement of needle on preselected position on record as established by markings on the guide. The guides are punched with 1/8 inch holes at either end to permit attaching them to support by small bolts and nuts.

When making recordings with this device, the exact spot where certain sound or musical effects begin can be marked on the guide with assurance that it can be located accurately each time record is played back with the guide in use.

Photo shows guides mounted and in use on dual turntables. They extend over each turntable in order to permit close following of guide by pickup pointer, but do not interfere with placing records on the turntables.—*Clarence Aldrich, Long Beach, Calif.*

Film Viewer

A simple film viewing device that can be mounted upon any editing board is illustrated in accompanying diagram. It consists of the magnifying unit A, a



10-watt 110 volt lamp B, porcelain base for bulb C, snap switch D, the plywood housing E, and a small hinge C by means of which viewer is attached to editing board. The hinge is fitted with a loose pin, permitting viewer to be easily detached.

The magnifying unit may be purchased at an optician's or may be constructed by the amateur, using a short focus magnifying lens and a tubular mounting either cardboard or metal. Optical supply houses offer short focus magnifying units such as those used in studying fingerprints, etc. The length of focus of magnifying unit used should be approximately 2 inches.

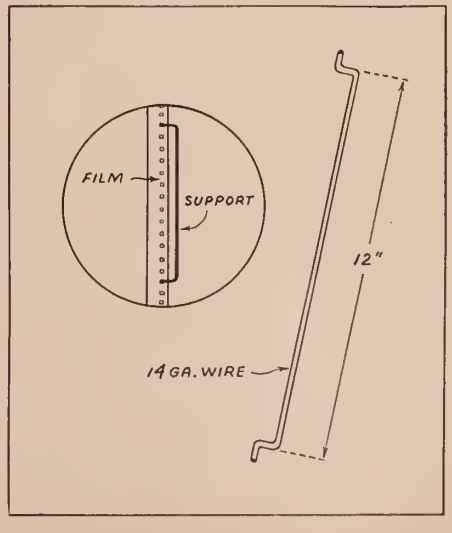
The plywood housing dimensions are given in diagram. Housing is so constructed that it remains on an angle, permitting comfortable observation of film through the magnifying unit. Magnifier should be so mounted that film may be conveniently slipped in or out from under it and also that film will lay on a flat plane beneath the magnifier and at the established focusing distance from the lens.

To provide illumination, the 10 watt bulb is mounted on a block within the housing, as shown, and a small hole cut in top of housing the exact size of the film frame. This is covered from *underneath* with a piece of ground or opal glass, or draftsman's tracing cloth in order to diffuse the light evenly over surface of film frame. The snap-switch D is mounted on side of housing. Vent holes drilled around two sides and back of housing, as shown at J, provide escape of heat from lamp.—*Robt. E. Ross, Whittier, Calif.*

Dye-fade Aid

A simple gadget for holding film straight when making fades with dyes or chemicals is the wire support shown in accompanying sketch. Wire for this purpose should be approximately 14

• *Continued on Page 300*



NEW SOUND AND SILENT FILMS

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Invasion *of Fortress Europe* and *Rome Falls To Allies* are the two important history-making events included in Castle Films' latest release for 8mm. and 16mm. projectors. Offering the home projector owner for the first time, on the spot motion pictures of the most important war movements in history, the invasion subject shows the tremendous sea, sky and land assaults, together with gripping action shots of the fighting to establish beachheads.

In the same reel is shown the dramatic climax of the twenty-four day offensive to liberate Rome. The German retreat is disorganized and Allied Armies are seen sweeping into the Eternal City through heart of the governmental district. This special Castle subject is available at photographic dealers in two 8mm. and three 16mm. editions including a deluxe sound-on-film version.



Pot O' Gold, feature-length George Marshall production features Academy Award winner Jimmy Stewart and Paulette Goddard supported by Horace Heidt and his orchestra. A tuneful musical comedy, it packs millions of laughs, hit tunes, and gorgeous girls in a madcap love affair set to swing music. Subject is available for immediate release from Astor Pictures, 130 W. 46th St., New York City 19, N. Y.

Bosko, frisky darky character star of Walter Lantz animated cartoons now may be seen on home movie screens through 8mm. and 16mm. sound or silent prints of these popular theatrical productions now being released by Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood, Calif. The 16mm. sound releases are available in color as well as black and white. Free catalog is offered describing each of the fifteen subjects in the series.



"D Day" *Invasion* plus *Allies Take Rome* are dual subjects in one film released by Excel Movie Products, 4230 Drummond Pl., Chicago 39, Ill. Filmed by the expert cameramen which accompanied both the invasion and the Allies' triumphant entry into Rome, this release brings to home movie fans two of the most epochal events in history. A film such as this will be valued in years to come as a historical document of rare worth. With all of the thrilling and detailed views of the invasion, Excel combines another important current historical event, *Allies Take Rome*, showing in great detail the Yanks wheeling into this ancient and historical city restoring order from chaos.

"D Day" Invasion and *Allies Take Rome,* both on one reel, are available in three lengths in 16mm. silent, a special 16mm. sound version, and three 8mm. lengths at usual Excel prices.

Zaboanga, 8 reels, 16mm. sound, is a highly interesting dramatic story of life of the Moro pearl fishermen. It is an all-Filipino production with dialog in Tagalog and with English subtitles superimposed.

Distribution is by Bell & Howell's Filmosound Library, 1801 Larchmont Ave., Chicago, Ill.



Invasion—latest film release offered by Official Films, Inc., 625 Madison Ave., New York City 22, brings to 8mm. and 16mm. projector owners scenes of the Allies' preparation for and the landing in France in the most historical military movement the world has ever known. The sharp sea battles, the mighty assault by airborne troops, the mighty devastation by Allied naval and air power in softening up the road to Paris and Cherbourg for the troops —all this is shown in vivid, daring camera shots. *Invasion* is a film destined to become a historical document for the home as well as educational institutions. It is available in five standard sizes: 8mm. short subject, 8mm. feature, 16mm. short subject, 16mm. feature and the 16mm. sound version. Distribution is Official Films, Inc., and photo dealers and film libraries from coast to coast.



Jacare, 8 reels, 16mm. sound, is Frank Buck's famous "Bring 'Em Back Alive" picture which features James N. Donnaldson, protege of Frank Buck, and Miguel Rojinsky, a seasoned hunter, who start out from Belem, an Amazon river port, on a strange, hair-raising adventure. Here they encounter Jacare, the huge, crawling jungle monster. A thrilling sequence is Donnaldson's barehand struggle with Jacare. The film offers an

enthralling study of the stillness, density and lush beauty of the Brazilian jungle which backgrounds the action. Exclusive release is by Commonwealth Pictures Corp., 729 Seventh Ave., New York City 19, N. Y.



My Favorite Spy, feature-length production in 16mm. sound, features Kay Kyser, ace bandleader, radio entertainer and now film star. Kay Kyser has a captivating, contagious style of informality, and this picture is as entertaining and tuneful as any of his popular radio broadcasts. Late for his own wedding, Kyser reaches the church to find that Uncle Sam has called him to the colors and he must report that very day. He becomes involved in the "Intelligence" service amid a daze of girls and undercover plots.

Nine reels in length and running 90 minutes on the screen, *My Favorite Spy* is released by Walter O. Gutlohn, Inc., 25 W. 45th St., New York City.



The Howards Of Virginia, starring Cary Grant and Martha Scott supported by Sir Cederic Hardwicke, Richard Carlson, Richard Gaines and George Huston, is an historical film adapted from "The Tree of Liberty" produced by Columbia Pictures. It is exclusively released on a rental basis through the Russell C. Roshon Organization, Dept. TR, 2200 RKO Bldg., Radio City, New York, and its 16 coast to coast distributing offices.





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BUENA PARK
Buena Park Photo Shop
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HOLLYWOOD
Bailey Film Service
1651 Cosmo Street

Bell & Howell Filmosound Library
716 N. La Brea Ave.

Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street

SAN FRANCISCO
Russell C. Roshon Organization
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Dept. H. L. 821 Market St. (3)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

COLORADO

DENVER
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DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
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GEORGIA

ATLANTA
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Dept. H.L., 412 Connally Bldg. (3)

ILLINOIS

BERWYN
Colonial Camera Shop
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CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.

Films Incorporated
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Ideal Pictures Corp.
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16mm. Sound Films Only.
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Don Elder's Film Library
739 Boylston St., Dept. HM.

Claus Gelotte, Inc. Camera Stores
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Frank Lane and Company
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Dept. H.L., 746 Little Bldg. (16)

BROCKTON
Iris Pharmacy
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QUINCY
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MICHIGAN

DETROIT
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ST. LOUIS
Hacker Bros. Films
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Russell C. Roshon Organization
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KENMORE
Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK

NEW YORK
Bell & Howell Filmosound Library
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Commonwealth Pictures Corp.
729 - 7th Ave.

Films Incorporated
330 W. 42nd St.

Haber & Fink, Inc.
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Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc.
55 W. 48th St. (Radio City)

National Cinema Service
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Nu Art Films, Inc.
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215 Walnut St. (Within 100 Miles)

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CLEVELAND
Cineshop Film Service
3483 Lee Road

Collier Photo Sales
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Kolter's Home Movie Exchange
10104 St. Clair Avenue.

DAYTON
Dayton Film (8-16) Rental Libraries
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OREGON

PORTLAND
Films Incorporated
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ALLENTOWN
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PHILADELPHIA
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PITTSBURGH
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Dept. H.L., 520 State Theatre Bldg. (22)

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MEMPHIS
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TEXAS

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Zoom Lens...

• *Continued from Page 285*

You will not find the term "zoom lens" in solemn books on optical science, where the index usually ends at "Y" on "Young-Helmholtz theory." Like many another highly expressive term, "zoom lens" is a colloquial name which grew out of the fact that years ago a Hollywood director asked for a lens which would give the effect of "zooming" up to the object being filmed, at a rate much faster than it would be practical to move the camera when mounted on a dolly.

Ever since, zoom lenses have been a standard item of equipment in the major Hollywood studios. Because only a few have been made, the cost of such lenses has been thousands, and sometimes tens of thousands, of dollars.

However, in Europe, where this type of objective is known as a "rubber lens" —probably because of the elasticity of its focal range—zoom lenses were not only common equipment in German studios before the outbreak of war, but were available for the amateur cinematographer as well. A zoom lens designed especially for 16mm. cameras was fast gaining popularity there as early as 1925. Compared with the zoom lenses used in the studios, the 16mm. zoom lens was priced no higher than the best telephoto lenses. Restricted to European manufacture by the tight foreign patent controls that existed at the time, this type of lens for amateur cameras is one of the postwar surprises reported promised cinefilmers by several American lens manufacturers.

For one thing, the zoom lens will enable the amateur to achieve many of the unusual camera effects obtained by the studios with more complicated and expensive equipment. The professional will continue to use large mobile dollies for many moving camera shots simply because the few zoom lenses that exist among the studios may not be available at the precise time needed. The amateur, on the other hand, will be able to achieve a wide range of professional results by judicious use of a combination of the zoom lens and panoramic tripod head. Still another advantage accruing to the amateur is the fact the zoom lens will afford him an objective with a wide range of focal lengths—the equivalent of an assortment of lenses.

You see, although you will not find the name "zoom lens" in the optical textbooks, it is there, all the same, under another term: *variable telephoto lens*. For that, in effect, is what most zoom lenses are.

Back around the beginning of this

century, there was a feverish interest among photographers in telephoto lenses. We can give no definite reason for this, but if one will go through the photographic literature for the period from 1900 to 1910, it will be found to be so. Dallmeyer, the British lens designer and manufacturer, even wrote a book, "Telephotography," which is still of interest.

At that time, every prominent optical firm put out a line of telephoto lenses, and most of them were of variable focus. Gradually, however, it became clear that what was usually wanted was a magnification of 2x or 3x, and since lenses of fixed magnification were easier to design and make, the variable focus lens was abandoned in favor of the high magnification lens or straight telephoto.

When motion pictures created a fresh demand for a lens of variable focus, the principles of the old variable telephoto were brought out and dusted off. Those who know their photographic optics, know that a telephoto lens, in the true sense, is a lens which gives the effect of a long focus lens but operates at a much shorter distance from the film than a normal lens of similar focus would do. This, then was just what was needed, because it meant that the image could be magnified without racking the whole lens out from the camera.

Actually, all lenses of variable focus (and there are numerous systems) depend on one elementary principle: that as we change the separation between two lenses, their combined focal length is altered. The formula, in case the reader is interested, is to multiply the focal lengths together, and divide the product by the sum of their focal lengths *minus* the separation between the lenses. (This formula ignores the thickness of the lenses, but is a good practical approximation.)

Suppose we have two convex lenses, each of two inch focus. Placed in contact, so that separation is zero, we have two times two, or four, divided by two plus two, or four, giving a focal length of four divided by four, or one inch. Now if we place them one inch apart, we shall have four divided by two plus two minus one, or three, and we find that the focal length has been increased to an inch and a third.

Basically, that is the way all lenses of variable magnification operate. Actually, the problem is not simple at all. When a designer computes a fine photographic objective, his corrections are at their best only for a single focal length and a single object distance. Since the lens must operate at many object distances, he must strike a compromise. In the case of the zoom lens, he must make a further compromise, since the corrections must hold good not only for dif-

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ferent object distances but for different focal lengths.

One might literally fill a book with descriptions of the systems that have been used. Some zoom lenses are a complete objective in themselves. Others act as a supplementary lens when mounted in front of the regular camera lens. Diagram of such a lens is shown in Fig. 2. In some cases, the regular camera lens is set at infinity, and the zoom lens attachment is focused on the object. With other types, the camera lens is focused on the object, and the zoom lens is fixed and does not alter the focus, having no focal length of its own (or being "afocal").

It is the last type which is of most direct interest to home movie enthusiasts, since it is the one which will probably be available here after the war. Many valuable European patents have been acquired recently by the Alien Property Custodian. Licenses will be granted to American firms to use these patents for the nominal sum of fifteen dollars.

Included in the list are two European zoom lenses, and plans are on foot to make these available to 8 and 16mm. camera users after the war, or as soon as civilian optical production can be resumed. One is a complete objective, the other the supplemental type.

The supplemental type of zoom lens works on an interesting principle, as shown in the accompanying illustration. This principle is that of a modified opera glass, or Galilean telescope. If we take a convex lens and a concave lens, and separate them by a distance equal to the difference in their focal lengths, we have the lens system of an opera glass. Looked through in one direction, it will magnify; looked at the other way, it reduces.

This principle has been used before, but the ingenuity of one zoom lens, the Gramatzki, lies in the fact that a convex lens slides back and forth between two concave lenses, or vice versa. When the movable middle element is near the front, we have in effect a plus lens in front and a minus lens in the rear, or an opera glass lens system in normal magnifying position. When the middle element is near the back, we have a negative lens in front and a plus lens at the rear—or an opera glass lens system in reverse. Thus, the lens gives all the powers between, for example, a two times reduction and a two times magnification. A 100mm. lens would thus effectively give all the focal lengths between 50mm. and 200mm. In practice, the real range is usually slightly less than this.

It is hardly necessary at this time to point out to the amateur all that he will be able to accomplish with a lens of this type. Of that we shall doubtless have more to say when the lenses become available. Meanwhile, for the exploring amateur with a knowledge of optics who is interested in studying the matter further, a list of important patents on zoom lens systems follows here. Transcripts of these patents may be obtained at a cost of ten cents each from the Commissioner of Patents, Washington, D. C.:

696,788. April 1, 1902. C. C. Allen. (This patent covers pretty thoroughly the basic principles of zoom lenses.)

756,779. April 5, 1904. T. R. Dallmeyer. (One of the pioneer telephoto lens patents.)

1,947,669. February 20, 1934. A. Warmisham. (This is the Bell & Howell zoom lens, and therefore of particular interest. It has been widely used in motion picture studios.)

1,950,166. March 6, 1934. O. B. Durholz. (Gives a good idea of the elaborate focusing mounts.)

2,130,347. September 20, 1938. L. J. R. Holst. (Has good data on the optical principles involved.)

2,159,394. May 23, 1939. L. L. Mellor. (This is the Paramount zoom lens.)

2,165,341. July 11, 1939. J. G. Capstaff. (A Kodak patent. Interesting.)

2,235,364. March 18, 1941. H. J. Gramatzki. (This is the afocal lens referred to in this article.)

465,409. December 15, 1891. Oscar Knipe. (This is for a projection lens, but is interesting as one of the earliest lenses of variable focal length.)

In ordering these, give the number, the date, the inventor's name, and state the titles as "Objectives."

Interval Timer..

• *Continued from Page 279*

top to act as a retarder in the dumping position, as shown in Fig. 5, thereby insuring positive pressure on the cable release.

The size of the openings in the top controls the length of interval the timer is in the dumping position. Where the camera is equipped with a bulb action single frame release, time exposures for microcinematography may be accomplished by adjusting the lower orifice to hold the shutter open the required time. With a few boards from packing boxes and miscellaneous screws the interval timer detailed in Fig. 2 can be constructed.

For the base choose a board about ½" wider than the diameter of the bucket. Upon this erect the standards of any desired or predetermined height to carry the pivot nails and cable release linkage. Cut a square block about ⅛" smaller than the width of the baseboard. Center the bucket on the square block

and secure with screws fitted with leather washers to make water tight. On the back of the square block fit the counterweight arm with an adjusting hinge or a steel strap (such as pipe hanger material), and an adjusting screw. The weights may be made up of nuts and washers as required, added to the counterweight arm so that it will hold the bucket in the filling position until nearly full. Let the bucket dump, then adjust the weight arm adjusting hinge so that the bucket will return to the fill position only when empty.

Where the operation of photoflood lights is required by photography indoors, a mercury switch can be used as part of the counterweight. The best type of switch for this purpose is a three-point mercury wall switch, provided you can get it without a priority. If not obtainable, contacts can be fitted to the pivot [illegible] counterweight arms in such a manner as to complete the circuit when the timer is in dumping position; however, the mercury switch is strongly recommended, as insulation should be 100% effective to eliminate a dangerous shock hazard around plumbing pipes and wet ground.

The use of a three point electrical switch permits control of growth lights so that ultra violet rays are turned out during the exposure when color film is used. The wires to the switch should lead out near the pivot point. The wiring diagram in Fig. 1 illustrates how simple this arrangement can be made. Dunk the switch in a can of hot paraffine after connecting the wiring, to obtain perfect insulation. If more than one photoflood is used, a 110 volt relay should be fitted in the circuit, or two mercury switches mounted on the timer so as not to overload the switch.

Another refinement incorporated in the diagram (Fig. 1) is a 110 volt AC solenoid * for the control of the camera release where it is necessary to operate the camera at a distance from the timer. This solenoid is in parallel with the photoflood lights, since the time delay in the solenoid movement and shutter mechanism permits the lights to come up to brilliance before the shutter opens.

This control, if used all the time, would permit the construction of a smaller and more compact timer, since the power required need only exceed the friction torque; however, a 110 volt electrical supply would then be necessary whenever the timer was used. The solenoid design is based on a 4-pound pull through ½ inch travel which necessitates about 4000 ampere turns. The plunger should be about 1⅜ inches in diameter, made up of a bundle of soft iron wires or a helix of iron sheet in order to reduce eddy currents with their accompanying inductive losses. A

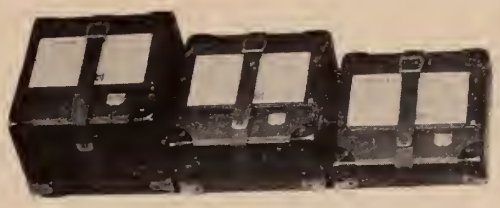


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thermal safety switch should be fitted close to the solenoid windings, since the coil would burn up under continuous current conditions if accidentally left on the circuit. A replacement element from a room thermostat may be used for this.

Having assembled the equipment as shown in Fig. 2, we are ready to begin our journey into lapsed time photography. Bargain with the wife for the use of the laundry trays for a couple of weeks by offering to send the wash to the laundry!

Remove the faucet bonnet and replace the fiber washer with a copper one. It may be further advisable to grind the valve seat if found pitted or rough. These preparations are necessary to obtain the delicate setting of the water supply, for a constant time interval. Connect the wires to the lamps, set up the camera, focus it upon the plant or other object to be photographed, set the camera stop and then turn the water into the hydraulic timer, regulating it for the operational cycle found by dividing 320 into the probable growing time in minutes for the scene. Thus you begin an experiment of compressing into the projection period of about 20 seconds, a growth period of hours or days.

* The 110 volt 60 cycle solenoid No. 209-C of the General Electric Co. at $11 or the Guardian Relay 12.5 ohm AC solenoid at about $5 have approximately the pull characteristics of this timer and may require priorities to purchase at the present time.

Titling With Movable Letters . . .

• *Continued from Page 280*

wooden ornaments for this very purpose. Tree branches, pine cones, floral designs, and scores of similar objects can be made a part of the title layout if the amateur chooses.

Do movable letters require special camera treatment? No, none whatsoever. After the title is composed and the letters are all in place, the title board is set up, the lights placed, camera centered, the lens focused, and the exposure made. Only for certain special effects is there any difference as far as photographing the title is concerned.

What are some of these "certain special effects?" One of them is creating artistic shadows from the letters themselves. When shadows are desired, the background should not be too dark, so that shadows will be visible. When pinback letters are applied to the background they are not pushed all the way, but left sticking out from the background about an eighth or a quarter of an inch. In illuminating such titles only one light is used so that only one shadow will be cast.

How about animation? This is another of the special effects which is extremely simple with movable letters, even more so with the magnetic letter. It is not necessary to lay the background flat on a table since the pins will stick in any position, but most animators sooner or later work on a horizontal area. In this position the letters can be placed at will and changed as slowly or as rapidly as desired. Animation soon becomes fascinating for even the rankest beginner. And with a little care and caution the results are nearly always professional in appearance.

How are movable letters used on moving backgrounds? They are as good to use as any other titling medium. As the experienced amateur knows, success in this kind of work depends upon the title background being a flat black. One of the best substances this writer has ever seen for this purpose is a piece of deep pile black cotton velvet. It can be used over and over because pin marks do not show, and because velvet photographs absolutely black. For best results pure white letters should be used, and full exposure given. It matters little whether the moving background or the title text is exposed first.

Which films are best for titles made with movable letters? Any and all films are well suited to this type of title making. For black and white films the letters must be pure white. As some movable letters tarnish with age or the original coat of paint becomes chipped and shabby, it will pay the owner to go over his letters occasionally with white paint. Enamel is not recommended since it will cause uneven reflections and high lights. Plain, inside, flat white wall paint is recommended.

For Kodachrome, movable letters can be tinted with water colors and used on colored backgrounds. Rich hues can be utilized in color backgrounds with striking results.

Positive film is probably least used of all emulsions with movable letters, although this shouldn't be taken to mean that it is not or should not be used. Since most movable letter outfits are white, and most amateurs prefer white letters on the screen, the direct-positive title-maker must paint his letters black and use white or light backgrounds. He must take care to see that no shadows are made by the letters as these will appear white on the screen or give a distorted letter effect. However, odd effects of this nature can be worked out by using white letters on a white background and intentionally making a

heavy black shadow. This will give a shadow letter on the screen which, for certain types of films, proves unusually effective. Other odd effects of this nature are also possible for the amateur who likes to experiment.

In what way do moveable letters differ from other titling mediums? For one thing, after a title has been photographed the letters are usually removed from the background and the title disassembled. If, after processing, it is found that the title was off center, under- or over-exposed, out of focus, or in some other way unsatisfactory, it must then be reset before it can be rephotographed. Resetting many such titles can consume a lot of time and for this reason some prefer titling methods which result in a finished, printed title card that can be rephotographed should an error result in the first operation. One amateur photographs each movable letter title he makes with his miniature camera so that should trouble arise in the movie camera, he can still make a print from his miniature camera film and rephotograph it in a smaller titler. But it would seem one operation is about as much bother as the other.

Where can I obtain movable title letters? They can be obtained from photo dealers or they can be made in the home workshop. For the amateur who intends to make his own, it is suggested he make them quite large so that any irregularity between letters will not be noticeable on the screen, as is usually the case when letters smaller than one inch are made. Sharp, pin point nails can be secured from hardware stores and driven through wooden letters from the front to hold the letter firmly to the background.

In making letters, follow a standard type face which can be found in any printer's catalogue. The Gothic letters (those without serifs) will not only be the easiest to make, but will photograph sharper.

The home shop worker can also make a variety of styles, sizes, and thicknesses of title letters, all of which will lend originality and variety to his titles. But whether purchased ready made or cut out on the scroll saw at home, movable letters will provide one of the easiest methods for composing home movie titles.

Move In Close With Camera!

• *Continued from Page 281*

technique which will net rich rewards in screen interest is to open each subject with a medium close shot, then zoom, dissolve or dolly-in with camera to a screen-filling closeup.

The point to strive for is to avoid the static "postcard" picture effect. Panning the camera very slowly vertically or horizontally or dollying around or toward the flower will lend a dramatic touch of action to the shot. Another method by which the static effect may be avoided is to strive for some form of life in the shot—a bee, insect, butterfly, etc. This requires considerable patience, of course, for such insects are not always to be easily found in some flower gardens. Usually it entails some research to locate the desired flowers on which the insects have momentarily come to rest. The combination of color, pattern, and live action in the floral composition far surpasses any strictly closeup shot of a flower no matter how rare or beautiful.

Now about the accessories necessary to make these ultra-closeups. First you will need one or more supplemental or "auxiliary" lenses to place before your camera lens in order to adjust focus for the extreme short distance between camera and object. Such lenses have been described numerous times in HOME MOVIES and may be purchased from optical supply houses, or the lenses from dime-store reading spectacles may be used provided they are fully round and of the simple plano-convex type. The spectacles may be had from 50 cents to $1.00 per pair, making the cost of one lens from 25 to 50 cents.

You will also need some attachment by which the supplemental lens may be held before the camera lens. The ingenious amateur will easily solve this problem. The lens may be taped on with scotch tape, inserted in a filter holder and mounted on the camera lens, or attached to camera lens by any one of the many devices which have been illustrated and described in the *Experimental Cine Workshop* department in previous issues of this magazine.

The accompanying photo pictures the outfit I use for ultra-closeup filming of flowers and nature subjects and shows the simple filter holder which I use to affix any one in the series of supplemental lenses before my camera. The focus distance for a shot is calculated and the appropriate supplemental lens mounted within the filter holder which is then mounted on the camera lens. I use a small flexible steel rule to check focusing distances. The rule offers this advantage: I can more unobtrusively approach a bee or butterfly resting on a flower with this rule next my camera than I could with camera mounted on a

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titler. Often the titler frame approaching the insect will frighten it away. The steel rule, on the other hand, may be drawn out slowly and extended toward the insect to obtain exact focusing distance.

Use of a small typewriter titler, however, is not to be discounted as an aid to shooting ultra closeups of flowers and nature subjects. It has the advantage of providing two things essential to this type of filming: the supplemental lens already mounted and aligned with the camera, and a frame (the title card holder) to define the field of view taken in by the standard cine camera lens.

It is surprising how many movie amateurs who own typewriter titlers have never once employed them in experimenting with this type of filming. If you are numbered among these, try a few flower shots with your camera mounted on your titler the next time you have a little film left and are looking for a suitable subject on which to use up remainder of the roll.

The charts that follow offer valuable information for the filmer interested in shooting ultra-closeups. Clip these charts and paste them in your notebook:

SIZE OF FIELD

Size of Field with 25mm. lens on 16mm. camera or 12½mm. lens on 8mm. camera, with appropriate supplemental lens attached:

Distance from Camera	Area
3"—1¼"	x 7/8"
4"—1 5/8"	x 1-3/16"
5"—2"	x 1½"
6"—2 3/8"	x 1¾"
7"—2¾"	x 2-1/16"
8"—3 1/8"	x 2 3/8"
9"—3½"	x 2 5/8"
10"—4"	x 3"
11"—4 3/8"	x 3¼"
12"—4 5/8"	x 3 5/8"
13"—5 1/8"	x 3 7/8"
14"—5½"	x 4 1/8"
15"—6"	x 4½"
16"—6 3/8"	x 4¾"
17"—6¾"	x 5 1/8"
18"—7 1/8"	x 5 3/8"
19"—7½"	x 5 5/8"
20"—8"	x 6"
21"—8¼"	x 6¼"
22"—8¾"	x 6½"
23"—9 1/8"	x 6 7/8"
24"—9½"	x 7 1/8"
25"—10"	x 7½"
26"—10 3/8"	x 7¾"
27"—10¾"	x 8 1/8"
28"—11 1/8"	x 8 3/8"
29"—11½"	x 8 5/8"
30"—12"	x 9"
31"—12 3/8"	x 9¼"
32"—12¾"	x 9½"
33"—13½"	x 9 7/8"
34"—13½"	x 10¼"
35"—14"	x 10½"
36"—14 3/8"	x 10¾"
37"—14¾"	x 11 1/8"
38"—15¼"	x 11 3/8"
39"—15 5/8"	x 11¾"
40"—16"	x 12"

FOCUSING DISTANCE OF VARIOUS SUPPLEMENTAL LENSES

While the reader is primarily interested in the focusing *distance* of a supplemental lens, such lenses are customarily rated according to *diopters*—a diopter being a unit of measure of approximately 40 inches. Thus a 1 diopter lens will provide sharp focus of objects 40 inches distant. As the focusing distance decreases, the diopter figure increases. It should be noted that the focal length of supplementary lenses holds good only when the camera lens is set at infinity. Fixed focus lenses are considered pre-set at infinity.

DIOPTER	DISTANCE	DIOPTER	DISTANCE
.75	52"	2.75	14"
1.00	40"	3.25	12"
1.25	32"	4.00	10"
1.50	26"	5.00	8"
1.75	22"	5.50	7"
2.00	20"	8.00	5"
2.50	16"	13.00	3"

Two lenses may be placed together to create a greater diopter. The value of the diopter thus created will be the sum of the diopter of both lenses. If, for instance, you placed two 4 diopter lenses together, the value of the two would be 8 diopters.

Unlike shooting titles, filming flowers and nature subjects closeup often involves quick action on part of cameraman if he is to get a rare shot. Thus he is not always prepared to switch auxiliary lanses in order to change to a new focusing distance made necessary by unforseen circumstances.

Where camera is equipped with lens in focusing mount, a certain latitude in the focusing distance obtainable with fixed diopter lenses may be gained by adjusting focus of camera lens as shown by following table:

TABLE OF VARIABLE FOCUSING DISTANCES

CAMERA LENS SETTING	Diopter and Focusing Limit of Supplementary Lens							
	1.50+ 26″	2 20″	2.5 16″	3 13″	4 10″	5 8″	2+4 20″+10″	2+5 20″+8″
Inf	26″	20″	16″	13″	10″	8″	6 5/8″	5 3/4″
15′	23″	18″	15″	12″	9 1/2″	7 3/4″	6 1/2″	5 5/8″
10′	22″	17″	14″	11 1/2″	9 1/4″	7 1/2″	6 3/8″	5 1/2″
8′	20 1/2″	16 1/2″	13 1/2″	11 1/4″	9″	7 3/8″	6 1/4″	5 3/8″
6′	19″	15 1/2″	13″	11″	9 3/4″	7-3/16″	6 1/8″	5 1/4″
5′	18″	15″	12 1/2″	10 3/4″	8 1/2″	7″	6″	5-3/16″
4′	17″	14″	12″	10 1/4″	8 1/4″	6 7/8″	5 7/8″	5-1/16″
3′6″	16″	13 1/2″	11 1/2″	10″	8″	6 3/4″	5 3/8″	5″
3′	15″	13″	11″	9 1/2″	7 3/4″	6 1/2″	5 5/8″	4-15/16″
2′8″	14 1/2″	12 1/2″	10 1/2″	9 1/4″	7 1/2″	6 3/8″	5 1/2″	4 7/8″
2′4″	13 1/2″	11 1/2″	10″	9″	7 1/4″	6 1/4″	5 3/8″	4 3/4″
2′	12 1/2″	11″	9 1/2″	8 1/2″	7″	6″	5 1/4″	4 5/8″

EXAMPLE: With a 2 diopter lens in use, giving a 20-inch focus, a 13-inch focus can be gained with same lens by focusing camera lens down to 3 feet. Field area would be reduced proportionately as indicated in chart on opposite page.

Photoplay With Syncro-sound . . .

• *Continued from Page 284*

tended to the dramatic end of the business.

A remarkable thing about this amateur production is that the histrionics displayed by every member of the cast are far from corny. Compared with many amateur film productions which invariably suffer from lack of reheaarsal and capable direction, "The Unmarried Husband" is well acted and directed. Helstowski does not hesitate to give a fair share of credit to the sound story line and professional script which guided his production. Here, again, is emphasized the importance of first securing a good story before embarking upon a dramatic amateur photoplay.

Briefly, the story concerns a young married couple who suddenly discover they are not legally married. Seems an error, in the boundary line between two states—in one of which they were married—has been discovered making marriages performed in a certain state border town illegal.

Momentarily thrilled by unexpected legal separation, both the husband and wife who have engaged in petty squabbles a great deal, secretly and individually, contemplate the future. The wife seeks to shed her mate permanently. This puts him on the defensive and his complications grow when his business partner makes amorous advances toward his wife and eventually becomes engaged to her. The partner's parents visit them for the anticipated wedding, but when they are given some hint of his intended bride's past without benefit of legal marriage, there's a temporary hitch in plans.

Parents invite the couple to a mountain lodge over the week end.

Here the real husband puts in an unexpected appearance. Feigning injury, his wife shows concern and administers aid. As she pleads with him to open his eyes and speak to her, the husband suddenly reveals his hoax, begs her to return to him. Complications follow that result in the new-found lover departing with his parents, and the husband eventually regains his wife's affections after she attempts to flee the mountain lodge in darkness, is trapped in quicksand, and is rescued by him in the closing episode that finds them in each other's arms again.

Originally a radio script, the story is essentially one of dialog rather than action which peculiarly suited it to Syncro-sound production. There are approximately 58 scenes in all and these are broken by frequent cuts to new camera angles or closeups. Obviously this technique entailed difficulties in recording and in the final editing; but constant practice with the equipment enabled Helstowski to create a smooth running production.

Instead of cutting all the sound and dialogue continuously on one disc, each scene was treated independently, then re-recorded later. Re-recording was achieved by means of a second turntable mounted directly above the main turntable of the recorder and interlocked with it so speed of both would be uniform. The disc on which the original sound was recorded was placed on the upper turntable, as shown in Fig. 2, and as the edited film was screened, the sound track for each scene was re-recorded in strict synchronization on the recorder turntable. Exact lip synchronization is maintained throughout the

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entire eight hundred feet of film.

Recording indoors in ordinary living room settings, without benefit of any accoustical properties whatever, presented something of a problem to Helstowski. In spite of extensive microphone tests, sharp pitch and reverberation in the recording could not be avoided, although this cannot be considered a drawback in the picture. Camera noise, too, was an early problem, and this was solved by a home made camera blimp of sound proof material pictured in Fig. 1.

On locations, use of the sound recording equipment often presented difficulties. On one outdoor location at Lake Arrowhead, it became necessary to choose a setting close to a source of 110 volt power for turning the recorder and camera motors. Just as everything was in readiness for the shot, a score of motor boats put out from the opposite shore of the lake and could not be silenced. After waiting indefinitely for the boats to return to shore and silence their motors, Helstowski decided to shoot and record the scene, motor noise and all, and get it over with.

All sound was recorded at 33-1/3 r.p.m. on 13½ inch discs, cut inside out. Cutting was 112 lines to the inch and both sides of the master record is required to supply all the sound and dialogue for the production.

The picture was photographed entirely on 8mm. type A Kodachrome with a Bolex H-8 camera. All of the interiors required considerable light. Seven No. 2 photofloods in regular scoop reflectors were used in lighting most interior sets and their placement reflected good judgment in lighting on part of the producer.

Helstowski gives considerable credit for his latest achievement to president Ben Gale of the Southern Cinema club and to several other club members who, without any previous dramatic training whatever, cooperated so enthusiastically in time and talent in the production of his latest sound picture.

"The Unmarried Husband" thus becomes the first contender for honors in the sound division in HOME MOVIES' 1944 Annual Amateur Contest.

Try Negative-positive Film . . .

• *Continued from Page 282*

Ordinarily, positive film has a low exposure rating. Where it is to be used as a negative and exposed under daylight, the Weston rating depends somewhat upon the formula to be used in developing it. By using D-76, for example, it is possible to rate Eastman positive film stock at Weston 8 to 12 daylight, when exposed under bright sunlight conditions. Some amateurs have had good results shooting it at Weston 16 daylight, and I have known of good results where indoor shots were made with this film based upon a Weston mazda rating of 3.

The actual developing of the film is relatively simple. Anyone who has ever developed and printed still pictures will find it practically the same. The negative is developed in a fine grain developer such as D-76 which comes prepared and gives nice gradation and film speed.

Develop positive film exposed at Weston 16 about 20 minutes at 68° F. After the film is developed rinse in water for a minute and fix in an ordinary acid hardening fixing bath for five minutes. Wash films twenty minutes, then sponge and dry. Where it is desired to increase the speed of the developer, use 290 grains of Kodalk instead of 116 grains and develop ten minutes.

The next stop is to thread the negative film emulsion-side out into the printer. Then thread the raw film into the printer, emulsion side in, so that the emulsions of both films are in contact. First run a few short test strips to determine the proper amount of light to use in printing.

If you do not wish to mix your own chemicals but prefer to use the prepared developers, use D-76 to develop the positive prints.. D-76 is excellent for subjects which are very contrasty. If you mix your own chemicals, try the D-16 formula recommended by Eastman for positive prints. This formula is slightly more contrasty than D-76 and gives a very snappy print.

D-76

Water	96 ounces
Elon	116 grains
Sodium Sulfite	13¼ ounces
Hydroquinone	290 grains
Kodalk of Borax	116 grains
Water to Make	1 gallon

D-16

Water	96 ounces
Elon	17 grains
Sodium Sulfite	5¼ ounces
Hydroquinone	350 grains
Sodium Carbonate	2½ ounces
Potassium Bromide	50 grains
Citric Acid	40 grains
Potassium Metabisulphite	85 grains
Water to Make	1 gallon

Develop prints in D-16 from five to ten minutes according to contrast desired. The longer prints are developed the higher the contrast. Where D-76 is used, develop about 25 minutes. If you increase the amount of Kodalk in the formula, develop about 12 minutes. Af-

ter development rinse, fix and wash as before.

The whole process can be carried out under a red or yellow-green safelight, such as Eastman's Series OA. With a little practice it is possible for one to judge the development in the same manner as in developing ordinary snapshots. When making positive prints, develop until the film is slightly darker than a normal print would look on paper.

The foregoing, of course, pertains to use of positive film for both negative and positive. By using regular panchromatic negative film in the camera, it is possible to obtain even finer results because of the greater color sensitivity of the panchromatic negative. Positive film as well as standard panchromatic negative seem to be more plentiful right now than any of the reversal films, and for the amateur who insists upon keeping his camera busy, the negative positive system is recommended.

Use of positive film for the camera negative is not recommended for indoor filming, because of its low Mazda rating; and where a filming project includes some interior shots, regular panchromatic negative should be used for these scenes. The pan film joined with the positive will produce the same gradation and tonal range in the printed positive print.

Camera For Postwar Plans . . .

• *Continued from Page 283*

gear-driven and has no belts or pulleys. When the magazine is set on the camera by means of a thumb screw, the gears mesh with the camera mechanism automatically, and the film will take up in the proper direction when the camera is running, or it will take up in a reverse direction when the camera is being cranked backward for a lap dissolve or other trick effect. The correct amount of even tension for film take-up is supplied by means of a friction clutch in the camera.

Shutter opening of the B-M 16mm. motion picture camera is available from zero to 170 degrees. Fades and dissolves are made automatically by depressing a small lever on the back of the camera. This gives a fade-out of sixty-four frames. A lap dissolve is easily obtained by inserting the 8-frame-per-turn handcrank in the camera, cranking back exactly eight turns, which is equivalent to 64-frames, and fading-in on the next scene. The fade mechanism can be operated manually for fades of longer or shorter duration than sixty-four frames. In addition to the 8-frame-per-turn handcrank mentioned above, a one-frame-per-turn handcrank is also provided.

The BM 16mm. motion picture camera operates from a standard 60 cycle 115 volt AC synchronous motor which exposes the film at precisely twenty-four frames per second. The motor has a bayonet mount and can be attached to the camera or removed from it in three seconds. For location work, the B-M camera can also be operated by means of a separate 12 volt DC motor.

The B-M certified sound system is a complete, portable professional apparatus for recording 16mm. sound on film. The complete system includes the 162B amplifier, the 526 recorder, the 163A power supply unit, voltage regulator, microphone stand, headphones, all connecting cables, and carrying cases.

The recorder carries dual 400 foot gear-driven feed and take-up film magazines, providing approximately eleven minutes of continuous recording. The B-M Model 'G' galvanometer and optical system is incorporated in the recorder. The recording unit is driven by means of a synchronous motor, thus providing for synchronization of the sound track with pictures. The Model 162B amplifier has a 4-position mixer, permitting the combining of sound from four different sources. Other features of the 162B amplifier are a compressor amplifier, a 3-position speech and music equalizer, a 2-position film equalizer, and a ground-noise reduction amplifier. The B-M Certified Sound System is designed for operation on 60 cycle 115 volt alternating current.

Cine Roundup . . .

• *Continued from Page 270*

regular programs with extra morning shows at the Service Club.

Recently one batch of new Victor sound projectors were set up and in operation in various locations in North Africa just seven days after leaving the Victor plant in Davenport, Iowa, having made the entire trip by air.

Box Office. The world's most exclusive movie audience is now at an advanced base in India. The audience is one man, Sergeant Frank Kulikowski, who has been in the hospital since a plane crash in October. Every Sunday night, his Special Service Officer brings him a first-run movie, has it projected on the ceiling over his bed.—*This Week.*



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Reviews of Amateur Films

• *Continue from Page 272*

filmed and he made each shot with a purpose toward this end.

The editing is a masterful job and while the picture is amply titled, unfortunate judgment in selection of background for the titles, marred their effectiveness. Mainly, the fault is lack of contrast which makes the titles difficult to read on the screen. Letters were the conventional block type tinted red and placed over a buff background. Underexposure on these titles also contributed to their illegibility.

In spite of this shortcoming, however, *The Last Frontier* easily earned the 3-Star merit leader awarded it.

Cellophane Tape Recorder

• *Continued from Page 277*

to the Fonda Corporation the feasibility of bringing out a special model adaptable to home movie projectors and it is likely that such a recorder will be announced by them shortly.

While existing models can be adapted for use with present 8mm. or 16mm. home projectors, a special model for this express purpose would provide an easy means of coupling it with the projector to provide synchronization of sound with the picture. It is possible that the regular recorder driving motor could be eliminated and the recorder driven by the projector motor through a simple transmission coupling.

It would have to be compact and preferably fit beneath the projector base; in other words, the projector would rest upon the recorder, permitting simplicity of control of both units.

Cine equipment manufacturers and sound men who have witnessed demonstrations of the Fonda Recorder are agreed that here is one answer to the home movies sound problem posed by amateur movie makers, especially those with 8mm. equipment for which no practical sound system has as yet been discovered that would offer commercial possibilities.

With the majority of amateur movie makers demanding sound for their films in the post-war era, it will be interesting to watch developments of the Fonda cellophane tape recorder toward this goal. At this time the Fonda Corporation wisely promises nothing. Experiments take time. But with such a practical system so logically suited to the amateur's needs, it is almost a foregone conclusion that something definite will develop.

MOVIE OF THE MONTH

• FROM among the films submitted for review by readers each month, the editors select the best and award it Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. This award neither enhances nor affects the eligibility of such films for competing in Home Movies' annual amateur contest; all films submitted to the editors for review and criticism between January 1st and September 30th, 1944, are automatically entered in the annual contest, subject to a second review prior to final judging.

Films receiving Movie of the Month certificates for 1944 are:

JANUARY: "Bohemian Baloney," produced by Werner Henze, St. Louis, Mo. An 8mm. black and white film, 125 feet in length.

FEBRUARY: "Where the Mountains Meet the Sky," produced by Al Morton, Salt Lake City, Utah. An 8mm. Kodachrome picture, 125 feet in length.

MARCH: No award.

APRIL: "Desert Playgrounds," produced by Paul Kassen, Los Angeles, Calif. A 16mm. Kodachrome picture, 400 feet in length.

MAY: "Lure of the Sirens," produced by San Francisco Amateur Producer's Guild, San Francisco, Calif. An 8mm. black and white picture 400 feet in length.

JUNE: "An Ancient Art," produced by M. D. Taylor, Stockton, California. A 16mm. black and white picture, 400 feet in length.

Experimental Cine Workshop

• *Continued from Page 287*

gauge and strong or rigid, preferably spring-wire. Cut a piece about 12 inches in length and bend ends to form short L-shaped hooks as pictured.

In use, film is mounted by inserting hooks in sprocket holes and then bending wire to force film taut. Film and wire support are then gradually inserted in bottle or tube containing dyeing fluid and then slowly withdrawn to obtain the graduated dyeing of the film that results in the fade.—*E. J. Davis, Shreveport, La.*

Labeling Films

A simple and durable method for labeling films is to write or print title of film in ink on the white leader and then apply a coating of clear (uncolored) nail polish over the lettering.

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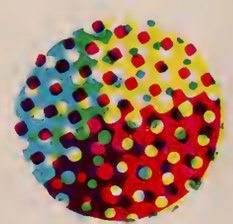
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Harold M. Lambert

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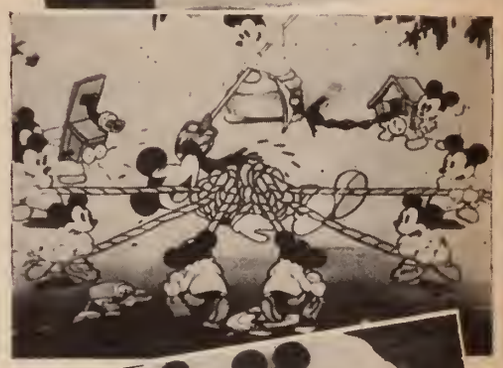

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REVIEWS... of Amateur films

By J. H. SCHOEN

The Girls Carry On is the prophetic title of an interesting 200 foot 8mm. Kodachrome picture that had its origin in the often discussed question: "What will happen to our movie club, should our husbands go to war?" Producers are the wives of the officers of the Inglewood (Calif.) Movie Club, and the picture indicates they gave more than ordinary consideration to the probability that one day their husbands might go off to war. "Naturally," they said, "we would carry on with the club until you returned," to which some of the less chivalrous skeptically replied: "And make pictures?"

Taking up this challenge, the girls decided to show the brawn and muscle membership they could make pictures as good as theirs. *The Girls Carry On* resulted. The basis of the story is the fact only the women club members remain, and as the picture opens, one of them is shown returning from market and stopping at the mailbox for letters. A notice from the club calls her attention to date of next meeting and we next see interior of home where club meeting is to be held. The hostess is tidying things up around the room, when the doorbell rings. She admits her fellow members, each of whom has brought along some item of movie equipment.

The secretary calls meeting to order while assistant, seated next to her, emptys purse of contents, then files nails while minutes are being read. Another member is called upon to give a talk on use of exposure meter. Her disinterested audience are shown gossiping, examining hostess' wardrobe of clothes, and otherwise conducting themselves as females are supposed to do at any social gathering. The lecture ended, the women scramble for the buffet supper, then play cards, the gossiping continuing.

The continuity is well developed, but the comedy effect of the women ignoring the lecturer, could have been pointed up considerably through use of more reaction shots and spoken titles. The photography is masterfully done with good lighting noted in all interior shots.

Only criticism in the titling is that letters of main title should have been larger and that there should have been a few more spoken titles to give the comedy situations greater effect.

The picture, as a whole, however, demonstrates good all-around movie making and definitely proves what it set out to prove—that the ladies can make just as good pictures as the men. It has been awarded HOME MOVIES' 3-Star Merit Leader.

Ceramics, 200 feet 8mm. Kodachrome, produced by Lorin E. Smith of the Long Beach (California) Cinema Club, was intended as a well-rounded document of home ceramic industry, but it falls short of its goal through failure to picture more effectively the interesting processes by which clay is converted into beautiful ceramic art.

The picture begins with the visit of a young lady to the home of the potter and his wife. Examining some of the ceramics on display, the visitor asks where the clay is obtained. As the woman answers this question, the scene dissolves to show her and husband gathering clay in the hills near Elsinore, Calif.

The woman then suggests to her visitor that they go to the workshop and watch her husband at work. They enter the shop, and here some of the steps of forming pottery, the glazing, and firing are shown. The final sequence shows a display room, some closeups of some of the colorful figures and pottery, and the visitor's departure.

The reviewers were of the opinion that the picture was well photographed, but that more footage should be devoted to a study of pottery making and general ceramics. There is too much footage devoted to scenes of people talking and these scenes are slow-paced and retard interest. Some cutting in these sequences would materially improve the picture.

Composition and execution of titles was generally good. However, a general fault is the cutting-in of titles before or after persons are seen talking. Properly, these titles should be cut-in in the middle of such scenes, so that persons are shown beginning and ending speech only.

In spite of the criticisms noted here, the picture nevertheless rates the 3-Star Merit Leader awarded it because of general planning of continuity, good photography and title production that went into it.

My Day is a record of the life of a baby from dawn 'til dusk, but so effectively pictured as to make it one of the most outstanding in its class. Most of the credit is due its maker, C. J. Dobrowski of Los Angeles, for his unusual camera ability which promises some interesting pictures in the future.

Interesting opening titles get the film off to a good start with nice lettering and clever hand-drawn illustrations. The picture begins with camera panning about the nursery, finally coming to rest upon the child, awake and lying in its crib. Hands reach in and remove the child and, thereafter, he is shown — always in closeup — being dressed, fed, at play, being fed again, napping, being bathed, romping with mother, then put to bed for the night. Closing of picture is effectively handled with mother, being shown for first time, snapping out room lights and closing door as she exits from room to fade out the picture.

Photography is excellent throughout with some of the finest lighting of interiors yet to be seen in an amateur picture. Dobrowski's use of a spotlight in one scene of child being fed is an excellent demonstration of the advantages of using this auxiliary type of lighting equipment.

The picture is replete with professional photographic touches such as smooth camera movement, fades and dissolves. A well executed dissolve of a clock changing hours makes an effective transition shot to bridge the passage of time between two sequences.

The picture is effectively backgrounded with a Victor recording, "Music Box," which is played continuously during screening of the picture. HOME MOVIES' 3-Star Merit Leader was awarded Mr. Dobrowski for his fine cinematic effort which runs 200 feet in 16mm. Kodachrome.

• *EVERY filmer of amateur movies—whether a subscribed or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.*

Reviewed films will be rated 1, 2 or 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

All films are returned promptly by insured express together with merit leaders and special analysis report.

NEW! LAUGHS...THRILLS!

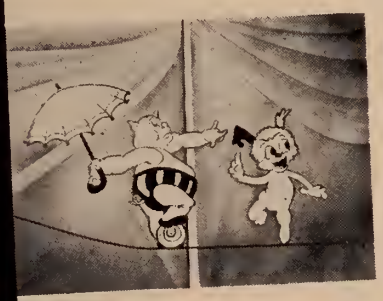
FOR 8mm - 16mm PROJECTOR OWNERS

"OWN OR GIVE PUDDY the PUP"

A Dog's Life You'll Cheer!

Now, you can "put on the dog"—and HOWL! Here are four different cartoon mirthquakes—each one full of gags and laughs for you and the entire family! Puddy is *all* little dogs wrapped up in one bundle of hilarious pup! Own a Puddy—one or more—NOW!

CASTLE FILMS' *New Cartoon Sensation*



1 **"CIRCUS CAPERS"**

Puddy sneaks under tent. Sees Fifi with Apache dancer. Thinks her abused! Socks partner! What zany fun!



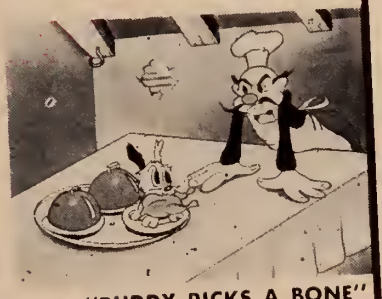
2 **"DOWN IN THE DEEP"**

Puddy's pal encounters sea monsters. Puddy pumps! Inflates diving suit. Pop!... Puddy's pal comes to surface saved!



3 **"DOG WANTED"**

Mary adopts Puddy who likes his fleas better than a bath. It is furious fun when Puddy's fleas return home!



4 **"PUDDY PICKS A BONE"**

Puddy falls into a barrel and is almost caught by the chef, but grabs some chickens and escapes. All ends happily.



FREE New DeLuxe Castle Films' Catalog describing more than 100 thrilling home movies! Historic War films! Sports! Thrills! Adventure! Travel! Fun Cartoons! Profusely illustrated! A thrill in itself. Send coupon now!

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Send Castle Films' Home Movies indicated in the size and length checked.	8 mm. 50 ft. $1.75	8 mm. 180 ft. $5.50	16 mm. 100 ft. $2.75	16 mm. 360 ft. $8.75	16 mm. Sound 350 ft. $17.50
"Circus Capers"					
"Down in the Deep"					
"Dog Wanted"					
"Puddy Picks a Bone"					

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30 Rockefeller Plaza, New York 20 — Field Bldg, Chicago 3 — Russ Bldg, San Francisco 4



"I've Got A Problem!"

★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Where answer by mail is desired, enclose stamped addressed envelope with your letter.

Q: In toning my films, I am having trouble with streaks and stains. I am using the best toner solutions available and even filter the solutions before storing for subsequent use. What is my trouble?—L. P., Danbury, Conn.

A: Usually, streaking is caused from improper preparation of the film before toning. First, the film must be absolutely free from oil or stains that result from handling. To insure this, before toning, clean film with carbon-tetrachloride. Then soak film for several minutes in clear water at room temperature. This softens the emulsion enabling it to more readily absorb the toning solution.

Q: My first attempt at hypersensitizing film with mercury is disappointing. I sealed the film in a coffee can containing mercury and left it there for three days, then I exposed the film, allowing two stops below normal exposure. When processed, there was scarcely any image on the film.—G. C. B., Columbus, Ga.

A: Metal containers should never be used for hypersensitizing film. The metal has a tendency to absorb the mercury vapors faster than does the film, with the result the film receives little if any of the effects of the mercury. Always use a large glass, china or crockery jar with a screw lid. Glass or china jars must be painted black to seal out the light. Hypersensitized film should be used and processed as soon as possible after given the mercury treatment. A delay of more than 5 or 6 days will nullify effect of the mercury.

Q: Is it possible to photograph motion pictures from the screen of a theatre with a cine camera?—J. L. C., Hickory, N. C.

A: Yes, it has been done, but generally it is not successful. For one thing, there is the problem of the shutters of the camera and the theatre projector opening and closing at different intervals, resulting in flicker. If you wish to experiment, set up your camera directly in line with center of screen to assure focusing on screen at point of maximum brilliance. You will probably have to shoot several test scenes in order to determine proper exposure.

Q: The picture I am now making calls for a scene showing a small home audience watching movies projected on a screen. I want to set up my camera so that I pick up some heads of the spectators as they face the screen in the background. How can this be done successfully?—S. P., Lincoln, Nebr.

A: Fred Evans, of Los Angeles, accomplished a similar shot in this way: He set up his camera in back of the audience and placed one photoflood in reflector far back and just lighting dimly the heads of spectators. Instead of photographing actual motion pictures on the screen, he had a replica made of his main title and laid this over his screen, illuminating it with a spot light, masked to light the screen area only. On the screen, this shot is very realistic and it fades into the actual motion picture supposedly being viewed by the audience.

By this method, the unsatisfactory results of shooting actual projection of pictures is avoided. The title, on the other hand, appears naturally as though being projected.

Q: I am building a titler that will take a title card 3 by 4 inches. As this calls for focusing camera on title card at a distance of ten inches, I understand I must attach a supplementary lens before my camera lens. Where can these be purchased and what specifications should I give?—T. A. D., Hershey, Pa.

A: You will require a 4 diopter supplementary lens. This you may obtain from any optical supply house, or you may purchase a pair of cheap reading spectacles from your local dime store and remove and use one of the lenses. Usually these spectacles are marked with a small sticker indicating the diopter and focusing distance of the lens. Where possible, choose the plano-convex type of lens—the type that is curved on one surface and perfectly flat on the other. The curved surface should face the title card when mounted on your camera. Use of the supplementary lens does not alter the exposure.

Q: In the June issue, you answered my query regarding the system to employ in calculating thickness of shims to be used in extending a lens for shooting titles or ultra closeups. Weren't you in error in stating that 'A equals distance between film and subject'?

A: Right you are. Here is the formula corrected:

$$\frac{D \times F}{D - F} - F = S$$

D = distance from lens to subject.
F = focal length of lens.
S = thickness of shim needed.

Q: I have a Bolex 8mm. camera. I wish to purchase the very best 1" lens for this camera and have been offered lenses of the following makes: Taylor-Hobson-Cooke, Hugo Meyer, Goerz, and Teletar. Which lens, in your opinion is best?

A: All of the lenses mentioned are in the top bracket—the very best obtainable. Sometimes there is a difference in the mountings or used lenses often are out of adjustment. Why don't you test each of the lenses on a short roll of film, thus proving conclusively which of the lenses offered is most suitable for your camera?

Q: I would like to film a dream picture in which a man falls asleep and then, in the upper portion of the same picture, show what he is dreaming about. How may I do this?—H. E. S., San Francisco, Calif.

A: This is best accomplished by double exposure. First film scene of man so that directly above him is a dark area using a black curtain or other dark material as a background for the scene. Then photograph the scene and wind back the film in the camera.

In the second exposure, compose the action so it will be framed in the upper half of the scene. Use a dark curtain or

• *Continued on Page 337*

HOME MOVIES' ANNIVERSARY NUMBER

ONE of the features of the big October issue—Home Movies' Tenth Birthday Number—will be a biographical sketch of the cine camera, tracing it from the very first sub-standard camera up to the modern cameras of the present day.

With many of the earlier cameras no longer available, HOME MOVIES wants photographs of them and asks its readers to submit any pictures they may have of such cameras, or to advise the editors where same may be secured.

If you were among the early home movie makers that used the model A Eastman, the Pathex 9½mm. or similar cameras, and have still pictures of same or the original cameras, please communicate with the editors.

—HOME MOVIES
6060 Sunset Blvd.,
Hollywood 28, Calif.



The Lloyd Bacon Trophy

is the top award in HOME MOVIES' 1944 Annual Amateur Contest open to every movie amateur in America. This trophy is probably the greatest reward that can come to any amateur movie maker. It is equivalent to the famed "Oscars" awarded Hollywood's motion picture stars and producers.

SIXTEEN AWARDS IN ALL!

In addition to the Lloyd Bacon Trophy, three trophies are offered for best films in the Scenario Class; three for best Family Films; and three for best Documentary Films. Trophies will also be awarded for outstanding achievement in photography, editing, titling, sound, technical, and for the most progressive amateur cine club of the year.

CONTEST CLOSES SEPTEMBER 30TH! START FILMING NOW!

CONTEST RULES

- **Entries limited to 16mm. and 8mm. films. No. 35mm. reductions eligible. No restriction as to length or subject. You may submit as many entries as you wish.**
- **Transportation on entries must be paid both ways by contestant. Where return postage is omitted, film will be returned via express, collect. All entries will be prompty returned after review by judges.**
- **Don't wait until final week to submit your films. Send them in as soon as ready. They will be reviewed, judged, and graded and a full report of same filed for consideration at time of final judgment. Films should be available for a second review by judges at close of contest if necessary.**
- **All entries should be titled at least to the extent of a main title. Adequately titled films improve their standing in the contest. Professional or laboratory produced titles are permissible.**
- **Be sure to label your film reels and containers, giving your name and address and the title of your production.**
- **No entry blanks are necessary. Enclose data with entry as to camera, lens and film used; also, state whether filters, tripod, exposure meter, and any other equipment was used. This information has no bearing on the judging, but is of interest to the editors.**

HOME MOVIES

HOLLYWOOD'S MAGAZINE FOR THE AMATEUR

CINE ROUNDUP

★ News Topics of Interest in the Realm of Movie Making

Gasparcolor, a newly developed color photographic paper makes it possible for the amateur to make frame enlargements in color directly from his 8mm. or 16mm. films. The paper is placed in the enlarger easel and the film frame image projected upon it, then developed as simply as black and white prints.

At present entire product is going to armed forces; but as soon as the manufacturer, Gasparcolor, Inc., 1050 No. Cahuenga, Hollywood, can enlarge upon its plant, some of the material will likely be made available to amateur and professional photographers.

★ ★ ★

Metro-Goldwyn-Mayer's short subject department has purchased "Sons of the Conquistadores," a Princeton Film Center production. Originally made in 16mm. kodachrome as a two-reeler, the picture has been re-edited to one-reel length, given a new musical score and will be released late this month for theatrical distribution. Its new title is "Somewhere in America," since the Coordinator of Inter-American Affairs, for whom the subject was originally made, will retain both the 16mm. title and the rights to distribute the picture in that size throughout South America after its theatrical release in this country is completed.

Sale of the production to MGM ranks it as one of the first 16mm releases to be purchased by the Hollywood corporation for enlargement to the 35mm. size, reprinting in Technicolor and eventual theatrical use. The trend is notworthy in that it marks a precedent in the unending search for good short subject material.

★ ★ ★

George O. Smith, whose youthful cine career was chronologed in the December, 1942, issue of HOME MOVIES, is now rounding out his second year as cinematographer with the Army Signal Corps. Much of his success in the pursuit of his cinematographic career is due to the guidance and encouragement received from his devoted mother, Bess Foster Smith. His recent 23rd birthday was the occasion for a memorable letter from her in which Mrs. Smith expressed the highest encouragement and optimism for his future. Part of the letter follows:

"Dear George: Today is your twenty-third birthday. . . . Although since your twenty-first birthday you have had to detour from your original plans, such detour, I believe, has been a shorter road to your life's work.

"You, of all service men, it seems to me, have either been most fortunate in being able to serve your country with your best talents, or have adjusted yourself and your talents to their service—I do not know which. Therefore, you have added to your experience and knowledge in your chosen line of work and at the same time, fulfilled your duty.

"So, in your postwar planning, there is not the worry about the kind of a job you will get. I can see you are eager to create your own job in the field of opportunities that await in the motion picture business. This is evidenced by your wanting to spend your spare time taking pictures even after working long hours. . . .

"I know, of course, that you will never return to the simple 'one man picture making' ventures you followed before the war when, as a mere youngster, you were promoting, directing, producing and exhibiting your own films. . . .

"The important thing, it seems to me, is to be qualified for living, if and when you are released from service. And this means to have fitted yourself to *give out* with the best that is in you, and you will not have to worry about what *comes in*. It all goes back to the axiom, 'Give to the world the best that you have and the best will come back to you.'

"With love. . . .

"Your Mother,
Bess."

★ ★ ★

After the tragic circus fire in Hartford, Connecticut, newsreel companies made a frantic search for amateur movie makers who might have made movies of the conflagration. Only one was located who successfully made pictures of the fire at its height, but because pictures were on 8mm., they were not adaptable for enlarging to 35mm. Most filmers who had their cameras along, were fortunate to escape with their lives, and the fire was over before they could compose themselves sufficiently to get their cameras into action.

Arthur Hebert of Bristol shot 100 feet immediately after the disaster which he offered to Metro's News of The Day and Paramount News.

★ ★ ★

The American Air Force's First Motion Picture unit in Culver City, California, with a comparatively small group of soldier motion picture technicians, now produces more films in a month than any major studio.

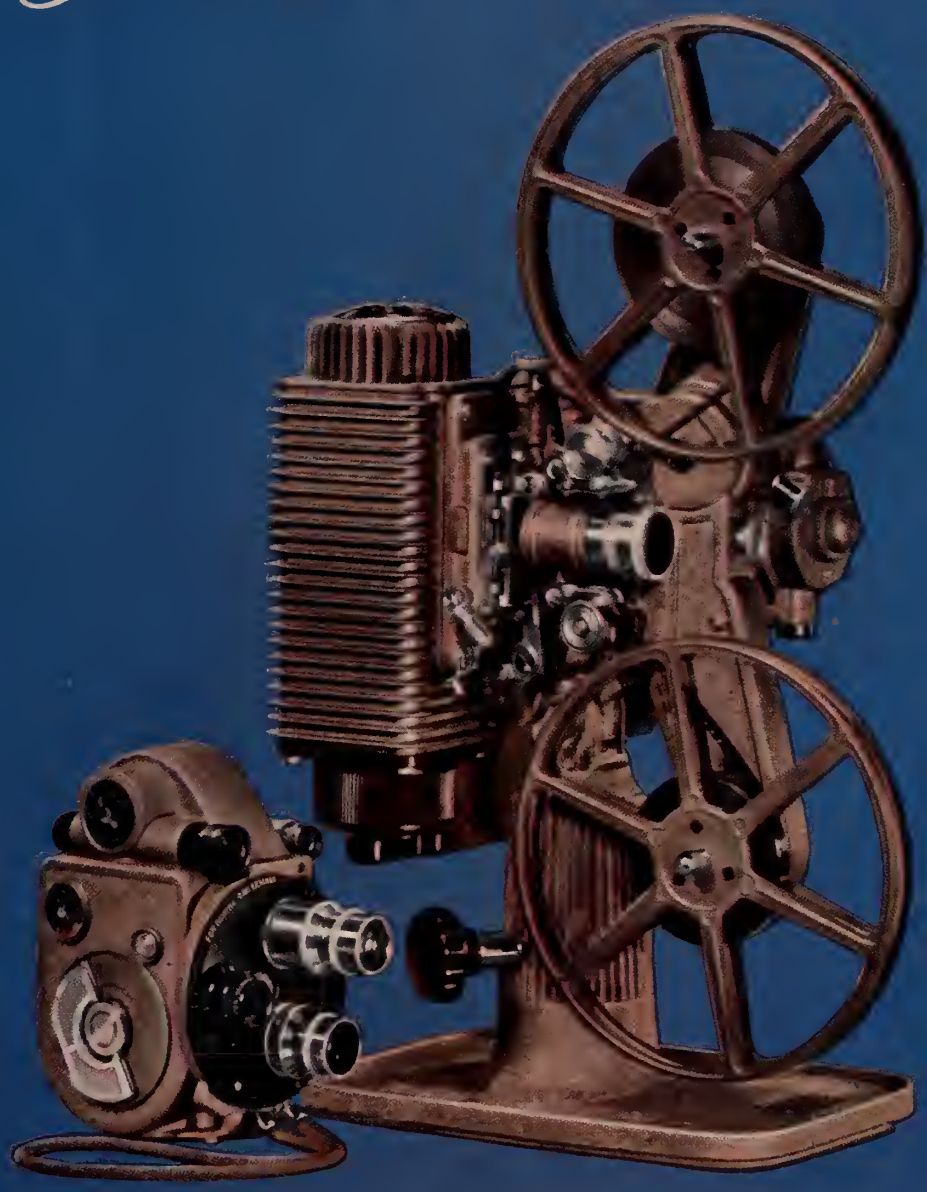
"Production of films for the Air Force," said Colonel Roy M. Jones, Commanding officer, "now exceeds the

• *Continued on Page 342*



• Embarking upon commercial film exhibition with a toy 16mm. projector several years ago, T. Sgt. George O. Smith has zoomed steadily up the ladder of success, is now chief cameraman with a Signal Corps unit at Long Island, New York.

Recording Life's Happiest Hours



Revere precision-built instruments, with their simple, advanced design and fast lenses, make the taking and showing of sharp color or black-and-white movies amazingly *easy*. . . . After Victory, still finer Revere Cameras and Projectors will be available to bring the pleasure of home movies to millions more.

REVERE CAMERA COMPANY, CHICAGO, ILLINOIS

Makers of Fine Ciné Equipment

Revere 8

A Camera Fan is MADE...not born!



Most beautiful picture ever made? Bob's mother insists it is. Bob himself thinks differently, but Mom's prejudiced because it's the first snapshot he ever made—and he chose to make it of her! It was taken with a Universal . . . one that Bob bought out of his allowance.



Mother tried to throw this one out . . . it embarrassed her so. Bob already had the "candid" idea . . . thanks to Universal. For even then Universal was ahead of the field, with a candid-type camera at a price so low that thousands of youngsters could afford it!



Bob says this one is the most beautiful picture ever made. It's the last one he took of his mother just before entering the Navy. Also made with a Universal . . . the Mercury he got when he graduated from college. Bob carries this picture with him everywhere.



Bob's using Universal Navy binoculars now — for Universal's at war too, making military optical instruments instead of cameras. But Bob took his Mercury with him, because it stops action up to 1/1500 of a second. He's made some great shots in his spare time.



The war will end . . . and when Bob comes back, a home and family of his own will redouble his interest in photography. And what a camera his postwar Universal will be! Universal will be ready with a great new series of precision cameras and photographic equipment.



He'll find fast action a "snap" to stop. Yet his camera will be simple, inexpensive, easy to handle . . . thanks to Universal's pioneering of new methods in mass-producing precision military optical instruments. *Expect YOUR next camera to be a Universal!*

Remember: One photograph from home is worth a thousand words to a Serviceman

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There's only one flag we're prouder of!

Peacetime Manufacturers of Mercury, Cinémaster, Corsair Cameras and Photographic Equipment

HOME MOVIES

Published in Hollywood

AUGUST 1944



• Development of the first Ansco Color sheet film introduced in the Metropolitan New York market by Lloyd E. Varden, color expert, is witnessed by a host of industry's notables.

NEW ANSCO COLOR FILM AVAILABLE IN 16MM...

By FRED SHERIDAN

LAST month, limited distribution of the long anticipated Ansco Color film began in metropolitan New York, and its sale will be extended into other areas as rapidly as supplies permit, according to Ansco, successor to Agfa-Ansco and manufacturer of this new color film. Needless to say, the supply will be limited for an indefinite period, much as is Kodachrome and other types of cine film at present, since the bulk of Ansco's products is going to the government for the duration.

Months ago, Ansco released a limited number of spools of Ansco Color 16mm. reversible film to cameramen in the photographic field for the purpose of making tests. Resulting reports heap unlimited praise on this new color film. Recently, for example, a demonstration of Ansco Color in 16mm. was given before members of the Syracuse (N. Y.) Movie Makers. Reports Lisle Conway, Secretary of the club: "In the opinion of everyone present, color rendition, latitude and depth of detail was excellent. Some of the scenes taken of an exterior of a circus tent entrance and exposed for the exterior, plainly showed people in the distant background within the tent, and more—the expressions on their faces.

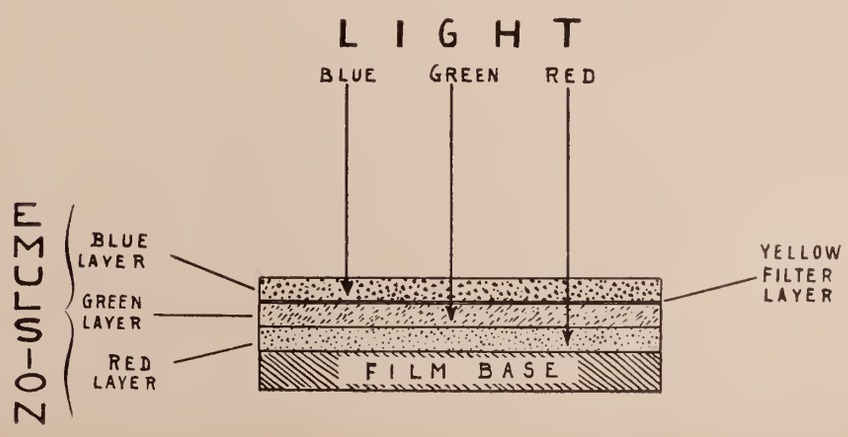
"The latitude of Ansco Color film," Conway continued, "is apparently the equal of any panchromatic black and white film with a Western rating of 8. Some scenes in the Ansco demonstration film were exposed at Weston 8 and some at Weston 10 and results of both exposures were of acceptable quality when projected full size on a screen six feet wide."

Ansco Color film, which requires but 90 minutes of processing, only fifteen minutes of which must be performed in total darkness, was perfected by Ansco at the request of the Army and Navy. Except for test purposes, it has until recently been available only to the armed forces and war industries.

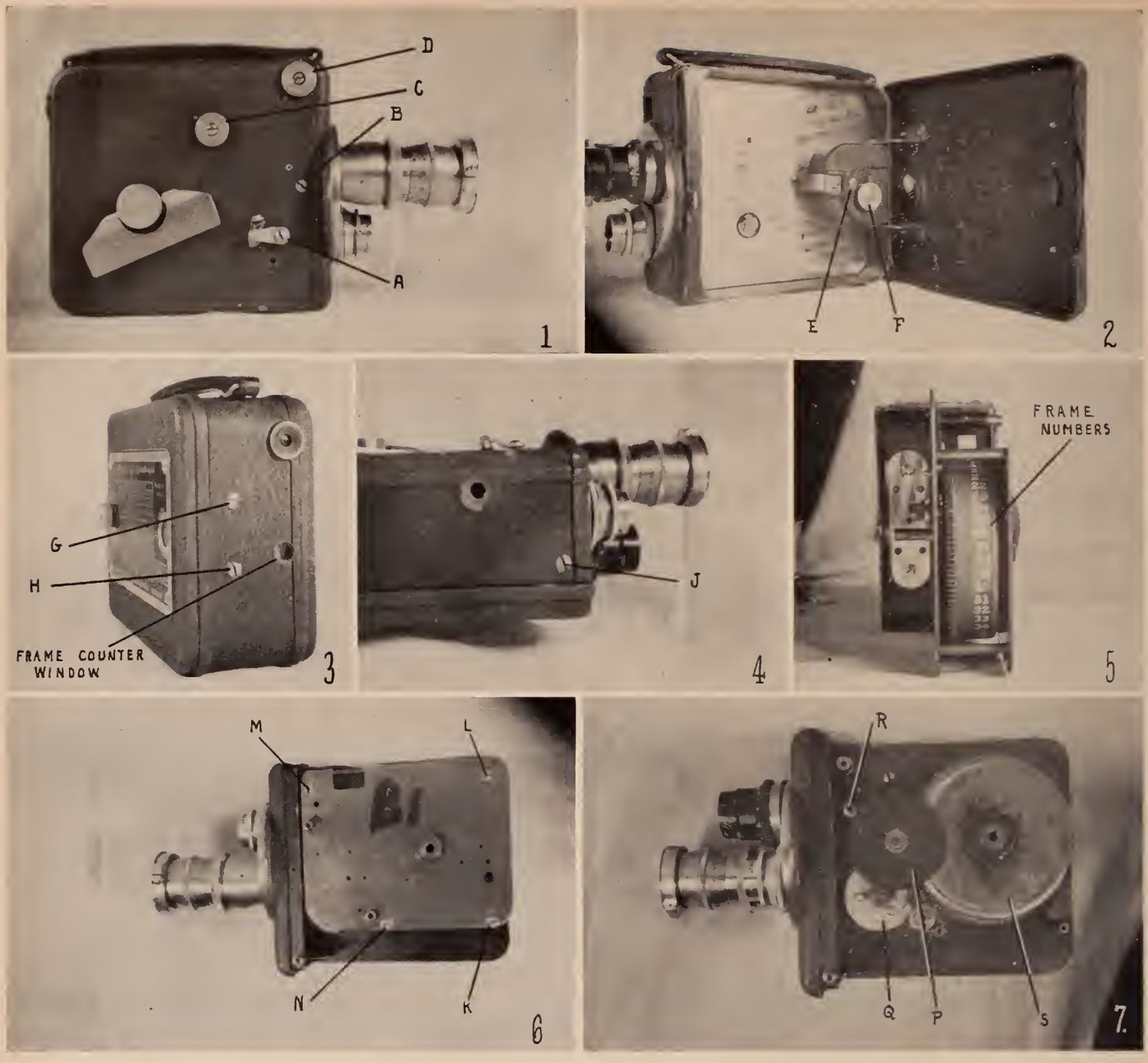
Chief among the attributes of the new color process is its excellence of color reproduction, even in pastels, its long color scale, and the fact that the sheet film can be processed by the user in an hour and one-half. In addition, the film may be held or shipped after the first darkroom step (development to a black-and-white negative) without deterioration.

Its speed in handling has already been used to advantage by press associations throughout the world in covering Allied battlefronts. The entire processing can be conducted in the field. Photographic correspondents have been enabled to

• *Continued on Page 340*



• Diagram shows structure of Ansco Color film. It differs from Kodachrome in that the emulsion consists of three separate layers of colorless dye-forming substance which eventually produce a dye complementary to the color to which each is sensitive.



• Figs. 1 to 7 above show, step by step, procedure for dismantling the Perfex camera for installation of single-frame release and counter.

Single-Frame Release and Counter For The Perfex

By NEDFORD OLNEY

THE 8mm. Perfex, being a comparatively new camera in the field of home movie making, thus far has seen little of the gadgeteer's hand seeking to improve it with such features as a single frame exposure release and frame counter. Almost every other cine camera, not marketed with such features already built in, have had excellent backwinds, single frame releases and frame or footage counters added by clever cinebugs; and nearly all of these accomplishments have been illustrated and described in previous issues of HOME MOVIES.

I am glad of the opportunity to offer here a description of the single frame release and frame counter I added to my Perfex camera, and to give some pointers to other Perfex owners interested in making similar improvements. For those who would attempt the making of animated titles or cartoons and other trick picture effects, the single frame release is an absolute necessity for this kind of work. It is equally important where there is a desire to record in slow motion the growth of flowers or the formation of clouds, etc., so that such action, normally involving several hours, appears on the screen in a period of seconds.

The frame counter finds its usefulness in a great many ways. Inasmuch as the Perfex is a magazine camera, iris or other type fades may be made as follows: The magazine is turned over, and, with the lens cap on, the film wound

back to where the fade started. The magazine is again turned over to its original position and a fade-in made resulting in a lap-dissolve of the two scenes. Without a frame counter, this process could not be done accurately, but with a frame counter it is only a matter of simple arithmetic to determine the correct number of frames to run off both for the fade out, the wind-back, and the fade in. Using this feature along with other gadgets which the amateur might devise, accurate wipes, timed fades, etc., may be made.

The addition of single frame release and frame counter to the Perfex camera is comparatively simple. A piece of string, a little glue, a screw driver and a pair of pliers are all the implements required. The only machine work necessary will be in making the new cam. This can be made by a machine shop at very little cost. However, if one has mechanical ingenuity, a small piece of steel and rod is all that is necessary to enable one to make the cam himself. The exact dimensions of this new cam will not be given here as the one removed from the camera will serve as a guide and template for the new cam and shaft.

For ease in making the modification, step-by-step pictures and instructions for each step are given here. *First, make sure the camera spring is completely unwound by pressing the control lever until the motor stops! This is most important!* All spring tension on the motor spring must be released before taking camera apart.

In taking the camera apart, and in reassembling it, consult the accompanying pictures, following these closely along with the directions given for each picture:

PICTURE 1 — After having made sure camera spring is unwound, remove winding key by turning it counter-clock-wise. Remove screws A, B, C, and D. Remove speed dial and view-finder dial, being careful not to lose the square tension spring under the view-finder dial.

PICTURE 2 — Open camera and remove screw E, and F. Watch for coil spring under footage dial.

PICTURE 3 — Remove screws G, and H, and remove the door assembly.

PICTURE 4—Remove screw J, then turn camera up. To the left, on top of the case, remove the screw beside the handle strap. When this is done, the case will be loose and will slide free from front of camera.

PICTURE 6 — Remove screws K, L, M, and N from brass plate. Again check to be sure that the camera motor is *completely* unwound. Remove the plate.

PICTURE 7—Lift out gear P, and governor Q, cam and shaft R, and spring housing S.

Wipe surface of the spring housing drum clean, then cut out numbered strip below. This numbered strip should be cemented or glued onto the spring housing, as shown in picture 5, and fastened with a rubber band or cord until the glue or cement has set. Duco household cement, liquid solder, or other such paper or fabric-to-metal cement is ideal for this purpose.

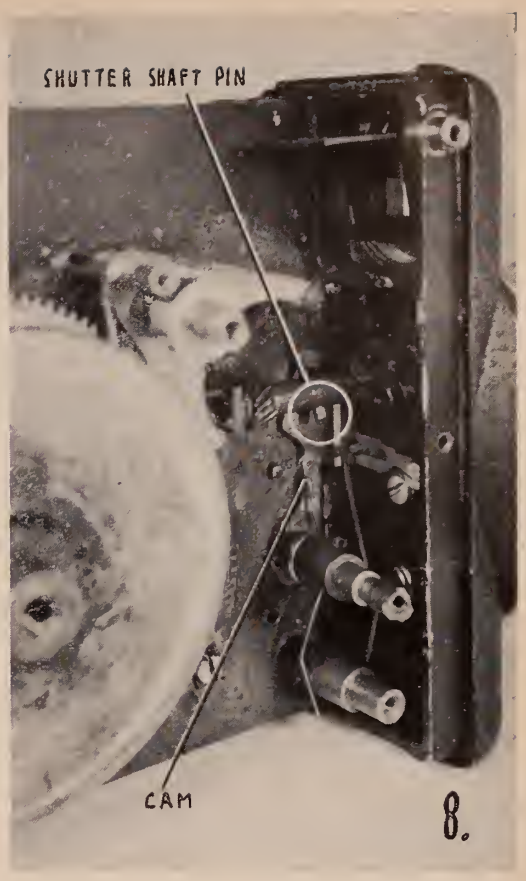
Remove the cam and shaft R, and have a new shaft and cam made as per Fig. 9. This can be done by tracing around the old cam and adding a "C" shaped piece on the side. (See Fig. 8. Arrow points to cam.)

Allow enough clearance so that the pin on the shutter shaft (Fig. 8), will pass through sideways and down. This new cam should have the same thickness as the old one. It should be notched out at A, and B, (Fig. 9), so that the cam travel is great enough to allow the pin to pass through the opening. Place the control lever and screw A as in picture 1 in the shaft and check the single frame release operation by hand. By turning the shutter shaft by hand and pushing the control lever half way down, the shutter shaft should revolve one revolution and come to rest against top of cam. By pushing control lever way down, the shutter shaft should revolve continuously.

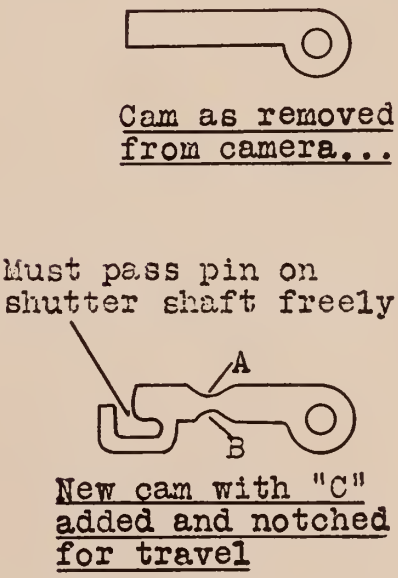
Next, reassemble the camera in reverse order back to condition shown in picture 6. This will amount to having the spring housing S, the governor Q, the new cam and shaft R, and the gear P, along with the brass plate in place and fastened. Incidently, there is a pawl and spring on the back of this brass plate. The pawl must be pushed down between the gear and spring before the screws K, L, M, and N, can be tightened.

After the glue, cementing numbered strip to spring housing drum, has set firmly, the rubber band or string holding the numbered strip in place may be removed. Before final steps in assembling, install the key and control lever to make sure that everything is running free and correctly. Then, by placing the camera case beside the assembled mechanism and looking at the latter from

• *Continued on Page 341*

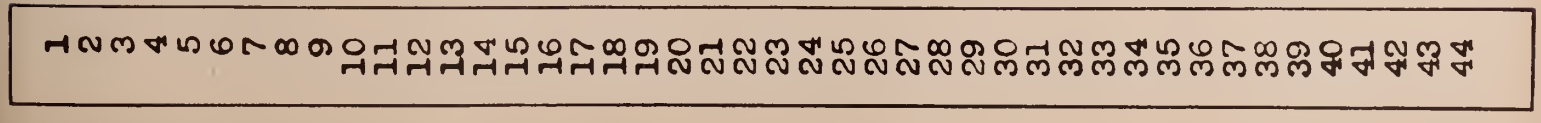


• Fig. 8—Only part that must be replaced is cam on shutter shaft which must be altered to provide the single frame action. This is a comparatively easy task.



• Fig. 9—New cam may be fashioned from old by soldering to it the "C" member shown above and notching at sides as shown at A and B, or by making a complete new cam, using old for a template.

• Fig. 10—Cut out this strip and cement it to spring housing drum. Figures are accurately calibrated to register number of single frames passing film gate.





• Hollywood screen players Jay Kirby and Russell Wade talk it over with the sheriff while comedian Andy Clyde anticipates gunplay in this scene from "Sundown Riders," first all-16mm., all-color western film production for 16mm. exhibition market.

Westerns In 16mm. Color New Hollywood Venture...

By J. H. SCHOEN

THE oft-forecast production of theatrical films directly on 16mm. film was initially launched in Hollywood recently by newly-organized Major 16mm. Productions, the first company to take decisive action in this promising field. As HOME MOVIES goes to press, the final scenes in "Sundown Riders," the company's first all-color, all-16mm. western feature film, are being shot on Iverson's ranch in the picturesque hill country back of Hollywood.

In recent years, many have speculated on the economic potentialities of shooting entertainment films in 16mm. then blowing them up to standard 35mm.; or of the possibility that theatres showing pictures filmed in 16mm. would spring up all over the nation in competition with existing cinema houses; but it remained for one discerning group of men to visualize a more practical field for commercial 16mm. productions, that of the 16mm. roadshow or "circuit" exhibitor, and schools, clubs and churches.

More recently, a greater number of Hollywood productions have been made available in 16mm. to the roadshow, school and club exhibitor, but always with certain restrictions. In many cases, the films, which are 16mm. prints of standard Hollywood features, could not be shown if admissions were charged or if the film was exhibited within a certain radius of a large town or city. When such films finally are released for unrestricted showing, their drawing power is diminished considerably because of exhaustive exhibition previously given the films in 35mm. in regular theatres.

This has been a major obstacle in the further expansion of commercial 16mm. film exhibition, a field which has grown tremendously during the past two or three years. It is this growing field for which Major 16mm. Productions are aiming and for which their product will be slanted. School, club and roadshow audiences today demand new films, are reluctant to pay admissions for pictures they or members of their families already have seen. Major 16mm. Productions will regularly bring these audiences fresh films, written, directed and enacted by Hollywood talent.

• *Continued on Page 336*

• Alan Stensvold, ace 16mm. color cinematographer, lines up shot for his second cameraman preparatory to filming chase scene in "Sundown Riders," initial all-color western of Major 16mm. Productions now producing films exclusively for 16mm. theatrical release.



• Filming and recording scene of the killing, pivotal action in "Sundown Riders." Blimped camera (in circle) recording the scene is set low in shade of reflectors, while sound man follows player with mike mounted on free boom.

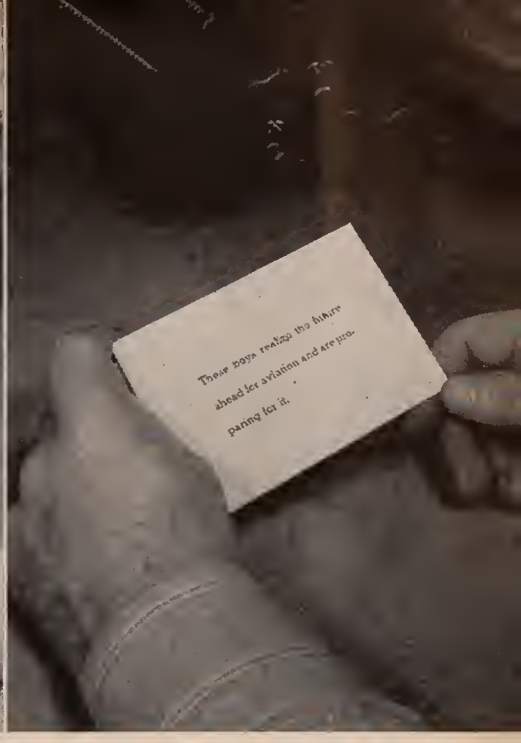




• The movie amateur can set the type himself. Fonts of type are inexpensive and readily purchased from printers supply houses.



• With the type placed in a small hand printing press, impressions are made on cards cut to fit the titler. Black or colored inks may be used with equal ease.



• A neat, easily-read title card results. Where a film requires a great number of explanatory or spoken titles, the printed title is the logical answer.

DRESS UP YOUR FILMS WITH PRINTED TITLES

By GEORGE W. CUSHMAN

PRINTED title cards offer certain advantages which make them popular with many movie amateurs who do their own titling. A printed title card, for one thing, rarely has that "thrown together" look. Lettering is uniform and the lines neatly spaced, and because of general familiarity with type faces, printed titles are more easily and quickly read on the screen.

Printed title cards, of course, rate first in preference with the average title maker, and many, as yet, have not used them because they do not know how easily and inexpensively they can be made up. But if you can afford a small hand printing press—or even just the type and ink alone—or reside conveniently near a print shop, then getting your title cards printed should be an easy matter.

Let's say you do not want to fuss around with the composition and printing yourself. If you will lay out the text for each title on a sheet of paper, exactly as you wish it to appear in the printed title cards, then take it to a printer, he will, for a reasonable charge, set the type as prescribed and furnish you with "proofs" of each title on individual cards which you can trim to size to fit your titler. Usually, printed title cards are restricted for use with typewriter titlers or with home made titlers where the title card area does not exceed 9″x12″ in size.

Where possible, it is best to keep the size down to around 4½″ by 6″. This permits using type set on a linotype machine, making the composition considerably cheaper than when set by hand—which is required where title cards are larger in size.

Where the amateur is equipped to do the printing himself, he may also have the type set by machine by the printer. Rate for linotype composition is usually on an hourly basis, and although the charges are reasonable, it will be money saved to have the title properly composed for easy reading by the compositor as a means of saving time.

The amateur, with a strong yen for the workshop end of the home movie hobby, will, of course, never be satisfied with anything less than his own type, ink, paper, and means of printing his own title cards. For these title makers, the following items will be required: a small printing press or "proofing" equipment large enough to print a card the size of the titling area, one or two fonts of type, a tube of regular black printer's ink, a case in which to store the type, a "typestick" in which to hold the type while it is being set, and cleaning fluid to clean the type after it is used.

If a press cannot be secured at present, a "proof" can be printed by other means which will serve equally well if carefully made. To make a proof, the type is set as usual, then inked, and an impression made by pressing a piece of paper over the inked type. For such proof printing a small hand roller will be needed for distributing the ink, a small panel of heavy glass or other material with flat smooth surface on which to spread the ink, and a "planer" or block of hard wood used to apply pressure to the paper when making the impression.

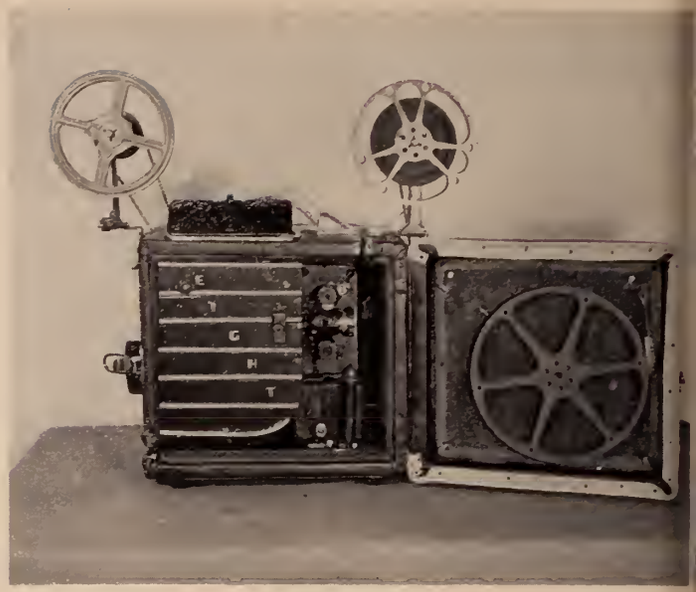
In securing type, one font of lower case and one font of capitals are usually all the title maker will ever need of one particular style except in extreme cases, as when extra long running or traveling titles are required. A "font" is a full assortment of one size and style of type. It does not contain the same number of each letter, but is made up of letters according to the frequency with which they are used. A font will have something like 10 "e's" for each "z" or "x," since either of these two letters aren't used nearly as often as the letter "e." Other letters are in proportion.

Fortunately, type is one metal article which hasn't been rationed, nor is a priority or other permit required for its purchase. Practically all large cities have

• *Continued on Page 338*



• Resplendent in its red leatherette case, this light-weight portable 3mm. projector was entirely hand made. It solves the problem of the amateur who must frequently use his projector away from home.



• Case opened and with 200 ft. reels mounted, this amateur designed and built 8mm. projector suggests a modern trend in styling home projectors of the future. Reel arms also take 400 ft. reels.

IS THIS TOMORROW'S 8MM. PROJECTOR..?

By CURTIS RANDALL

IT is just possible that the cine projectors of tomorrow may not originate on the planning department drafting boards of Eastman, Bell & Howell, DeVry and others, but from the exploratary efforts of home workshop mechanics. If you have ever considered the convenience that a compact, portable 8mm. projector built into a streamlined carrying case would offer, your dream has come true. At least the idea has materialized in a practical, handsome working model.

When Kenneth Ferris of Los Angeles had completed his home built 8mm. projector, described in June HOME MOVIES, many—including his tolerant wife—felt sure his mechanical explorations would end. On the contrary, they had just begun. Dismayed at the excessive weight packed by his initial creation, Ferris saw the advantages of a more compact, light-weight cine projector self-contained in a carrying case—especially for those whose film exhibiting frequently requires transporting the projector from place to place.

This writer recalls the beginning of his project, of seeing the handwrought intermittent movement fashioned by Ferris from scraps of metal, bolts, nuts, washers and wire. Ferris fondled it hopefully as he twisted a shaft on the palm-sized gadget to show it would work. Now, three months later, it *does* work and very efficiently, too, in the portable 8mm. projector pictured on this page.

Unlike with his previous model, no machine work went into the construction of this portable job. What parts, such as film sprockets, gears, projection lamp, condenser and projection lenses, he could pick up by virtual scavengering among the repair shops of various Los Angeles camera stores, he readily utilized. The rest he made himself the hard way with such simple tools as hammer, hacksaw, electric drill and files—undoubtedly gifted with a heritage of handcraft of artisans of another era.

• *Continued on Page 339*



• Front view of projector showing rewind drive and dual controls for motor and projection lamp.



• View from rear showing lamphouse vents open and the modern styling of the cushioned and upholstered case.

Daily Events Suggest Ideas For Entertaining Movies...

By JAMES R. OSWALD

COMMON, everyday happenings, packed with human interest, are frequently overlooked by the movie maker in the endless search for new cine material. Yet these familiar scenes are often the most suitable story material for our cameras. For example, the events that take place in the average household during the course of a day can furnish the basis for a good story-telling movie.

From the first annoying tinkle of the alarm clock in the early morning until the lights go out at night, there are enough happenings of general interest to furnish plots for several home movies. Even if one was content only to make a movie record of such happenings in one's household, clever camera treatment of such activities as the struggle of one member of the family getting out of a comfortable bed, the preparation of breakfast, of hubby sitting at the breakfast table deeply engrossed in the morning paper while his wife sits tolerantly opposite him, and then the daily dash to make the bus or train, and mother's chore of getting the kids reluctantly off to school, can make an interesting picture.

Just these events pictured with one's camera and carefully edited and titled will net a far more interesting movie than where random shots are made of the family in unrelated activities.

Recently one filmer followed this idea to picture his father responding reluctantly to the alarm clock, then arising and proceeding to the bathroom to shave. In the course of this action, the man encounters little aggravations such as knocking the alarm clock off the night stand to the floor, finding only one slipper under the bed, stepping on a rough object on the bathroom floor and then cutting himself severely while shaving. At the breakfast table, the man is dismayed when, picking up the newspaper, discovers it is Sunday. Without further ado, he returns to his bedroom and retires to catch up on his late Sunday morning sleeping.

Here was continuity of the simplest sort abounding in natural homey action within the household. It required only good lighting and skillful camera operation to turn it into a humorous and entertaining movie.

Owners of movie cameras are always looking for opportunities to make good shots of members of the family. Nearly everyone, of course, has a family movie-biography in 8mm. or 16mm. film to which they are constantly adding additional random shots as the opportunity presents. But how much better to go at this recording of the family more deliberately, seeking to portray the various members in brief continuities of action that will show them on the screen as they really are?

When visitors are expected, or there's a birthday party or Christmas or Thanksgiving dinner guests are invited, such events promise many opportunities to record them in narrative form with a beginning and logical ending. The preparation of dinner in the kitchen suggests little human touches such as junior slyly sampling the frosted cake, or of the dog helping himself to a chop or chicken leg as the refrigerator door is opened.

The rest of the day's activities can be told in interesting shots of members of family and guests at the dinner table, and of the afterdinner bridge game.

One's home town is often similarly overlooked as a subject for a complete movie. Usually it is a case of being "too close to the forest to see the trees." The cameraist already may have made an occasional shot of some of the town's interesting points; but why not document it in true professional style?

Is the town an historical one abounding in landmarks and points of historic interest? Why not sketch a tentative shooting script that, when followed with camera, will tell an entertaining story about your home town? Or perhaps you have shots made years ago of local scenes which have undergone civic improvement. These can be made doubly valuable by shooting the scenes today and editing them to show the "before and after" effect of the improvements.

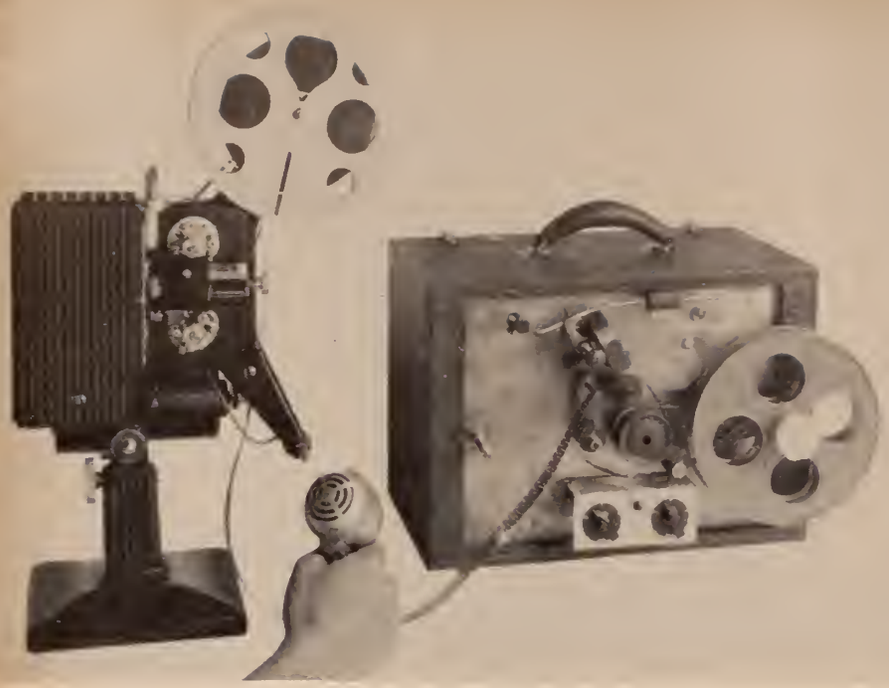


• When visitors are expected or there's a birthday party or Thanksgiving or Christmas celebration, such events promise many opportunities to record members of family and guests in story-telling continuities.

Today, more than at any time in our nation's history, cities and towns are experiencing tremendous expansion. A movie record of new housing areas and new factories and civic improvements will become a valuable addition to one's film library in later years.

Many movie makers who did not possess a camera at the time, now delight in recording the history of their courtship and marriage, by retracing some of the paths of yesteryear with their movie camera and bringing their personal movie history up to date. Another couple who began making movies when

• *Continued on Page 342*



• The model JVC Filmgraph sound on film recorder as used for recording an engraved sound track on 16mm. film. Any 16mm. film, black and white or color, may have sound added by the Filmgraph system.

A PRACTICAL SOUND ON FILM RECORDER...

By JOHN DAY

ONE of the oldest methods for recording sound is that of the stylus or needle cutting a variable groove in the surface of a record. The principle was successfully applied to produce sound on film long before the photographic method was discovered. Today, the earlier method has reached even higher perfection in its application to 16mm. films in the Filmgraph developed and marketed by the Miles Reproducer Company and pictured on this page.

Here is an instrument that holds great promise in the postwar world as a medium for easily and economically providing synchronized sound for home movie films. Notable is the fact that it offers a system of providing sound for 16mm. films of any length and is as simple to operate as a projector or camera.

The Filmgraph unit comprises of recording head, film transport mechanism, motor, amplifier, speaker and microphone complete in a single cabinet. Net weight is approximately 16 pounds. The Filmgraph may also be purchased minus speaker and amplifier for those who wish to utilize their radio or other amplifying and speaker equipment for the purpose. The hookup between a separate radio or amplifier and the Filmgraph is simple and easy to make.

In recording on 16mm. film that has been photographed, titled and edited into a complete picture, the sound track is cut on one margin close to the sprocket holes. This is done by placing the Filmgraph recording unit near the projector, as shown in illustration, and in such a position as not to interfere with projection. In recording, the needle cuts a groove on the celluloid side of the film as it passes over the recording drum and beneath the stylus.

Unlike the photographic method of sound on film recording, the sound need not be separated from its respective film frame the same distance for every film. The distance is determined at time recording is made, and is established by markings made on the leader that precedes the picture frames.

Also, as may be seen from the above illustration, the film passes through the projector and on to a take-up reel on the recorder instead of the projector takeup spool.

A satisfactory recording cannot be similarly made on a prepared 8mm. film for the reason that the lineal travel of 8mm. is only 12 feet per minute compared to 24 feet per minute for 16mm. film. But sound tracks for 8mm. films can be recorded on separate Filmgraph M-5 special film and played back in synchrony with projection of the picture on the Filmgraph unit.

The usual method for recording a sound track with the Filmgraph for a 16mm. film is to prepare a cue sheet for the music and sound effect and/or a script containing the narration. The film is projected on a screen and the narration and music rehearsed. When

• *Continued on Page 339*



• Model JVC Filmgraph as used for straight recording on special 16mm. width film supplied for the purpose. Mechanism is electrically driven; has speed and volume controls plus multiple microphone jacks that permit recording of sound from microphone, turntables, or radio.



● All the effects of a campfire's rosy glow can be achieved by placing a photographic flare near the flame. Flare furnishes adequate light for Kodachrome or black and white scenes such as this.

Try These Night Time Effects With Your Camera

By W. G. CARLETON

NIGHT scenes, campfire scenes, lightning flashes in a storm—these are some of the nocturnal cinematic problems which eventually confront the serious movie maker. Often, success follows only after endless testing and retakes, due principally to the filmer's inexperience or to the lack of authoritative reference data.

Actual exterior night scenes can be photographed where fast film and an abundance of light is provided—the same as for photographing interiors. However, filming night exteriors frequently calls for different lighting in order to achieve the subdued, dusky effects of actual night time. Placing the photofloods farther back from subject or background will provide the right balance of light. Correct exposure can be determined through use of a critical exposure meter, such as the General Electric, and taking a reading of the incident light by removing meter hood and pointing meter toward source of light. The meter responds to the intensity of light falling upon the subject and gives the best average exposure for the amount of illumination.

It often happens, of course, that a desired night scene is located far from a convenient source of electricity, making use of photofloods out of the question. Such lighting problems can be solved through use of photographic flares. These are paper tubes filed with inflamable chemical powder, similar to a roman candle in appearance. Before the war they were generally obtainable at photographic supply stores. Today, because of critical materials used in their manufacture, flares are more difficult to obtain—usually only from wholesale dealers in fireworks.

The flares are made in a number of sizes timed to burn for a definite number of seconds from 10 to 180 (3 minutes) or more. The 10 second flare sells for approximately 50 cents; the 60 second flare for about $1.50; and a 120 second (2 minute burning time) flare for approximately $2.35 each.

Photographic flares produce a white light of high intensity and one flare is equal to several No. 2 photofloods. One is usually sufficient for the average outdoor-medium shot. One drawback is that they give off a great deal of smoke while burning and for this reason must be carefully placed about the scene so the smoke will not interfere with photography. Usually the flares are placed alongside or a little back of the camera when filming a medium shot out of doors, and with the air currents blowing the smoke away from the scene and out of camera range.

A popular use for flares is in lighting nighttime scenes of vacationers gathered about a huge bonfire. The flare is placed in back of the bonfire (with relation to the camera) and ignited an instant before the scene is to be made. With the average movie scene of not more than 7 to 10 seconds in duration, the 10 second flare is the one most used, and is more popular with photographers because of its lower cost.

With this type of scene, the smoke element is rarely a problem as, in the picture, it appears quite natural issuing from the bonfire. When medium closeups of groups about the fire are to be made with flare illumination, a better scene will result if light from flare is masked from camera lens by placement of some of the people in the immediate foreground to effect a silhouette framing for the scene. The majority of the people appearing in the scene should then be placed in back of the fire and facing the camera to receive the full illumination of the flare.

Flares, like fireworks, offer an element of danger in that they throw off particles of the molten chemical as they burn and therefore should never be held in the hand or placed too near a person while burning.

A moonlight scene is one of the most frequently attempted amateur cinematic effects. The light from the brightest full moon is not ample for satisfactory photography even when hypersensitized film and fast lens is used. Therefore, moonlight must be imitated.

● *Continued on Page 333*



● Arthur Faure, Los Angeles filmer, produced effect of lightning in miniature shot by intermittently flashing a photoflood in reflector held above the camera as the scene was filmed.

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WATCH FOR THESE MEMORY SONGS!

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- ★ Annie Laurie
- ★ In The Gloamin'
- ★ Love's Old Sweet Song
- ★ My Old Kentucky Home
- ★ Way Down Upon The Swa
- ★ Old Folks At Home
- ★ Clementine

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SWEET HOUR OF PRAYER



END OF A PERFECT DAY



AVE MARIA



NEARER MY GOD TO THEE



SWEET BY & BY



THE ANGELUS



ROCK OF AGES



LEAD KINDLY LIGHT



THE LORD IS MY SHEPHERD



TELL ME THE OLD, OLD STORY



LITTLE CHURCH IN THE WILDWOOD



YIELD NOT TO TEMPTATION



ALL HAIL THE POWER OF JESUS NAME

- ★ Home On The Range
- ★ The Last Rose Of Summer
- ★ Long Long Ago
- ★ The Man On The Flying Trapeze
- ★ Bury Me Not On The Lone Prairie
- ★ When You and I Were Young, Maggie
- ★ Columbia, The Gem Of The Ocean
- ★ Silver Threads Among The Gold
- ★ The Old Grey Mare
- ★ Oh, Suzanah
- ★ Red River Valley

THE EXPERIMENTAL



Projection Stand

Accompanying photos illustrate a home made cine stand which also serves as an occasional table to hold drinks, etc., when not in use for showing pictures. First view shows cabinet when not in use for screening pictures. Cabinet side is against wall. Adjacent view shows stand removed from wall and with other side exposed, showing double compartment wherein films and other cine apparatus is stored. This space is also adaptable for dual-turntables, mounted one above the other.

Stand was constructed from ¾" white birch and is sufficiently high to prevent obstruction of projector light beam by heads of spectators. Rollers installed in front legs permit easy moving of stand, and three coats of shellac and five of thin varnish achieved a high, smooth luster finish to the cabinet. The modernistic touch to the design was achieved by addition of strips of moulding.—*Valy Z. Smith, Rhinelander, Wisc.*

Dye-Fade Aid

For the movie amateur interested in making fades by the dye or chemical process, here is a simple idea that will make the process easier.

Secure a piece of glass tubing about two feet in length and with an inside diameter of ¾". This is usually available from wholesale drug and chemical supply houses.

Seal up one end of tube with a tight fitting cork or other stopper. Then hang the tube vertically, supporting it with a light wooden framework. The fading solution is then poured in the tube.

The end of the film on which the fade out is to be employed is then inserted in the tube. If the film tends to curl, an ordinary fishline sinker can be attached to one end to keep the film straight and to allow it to submerge gradually into the fluid.

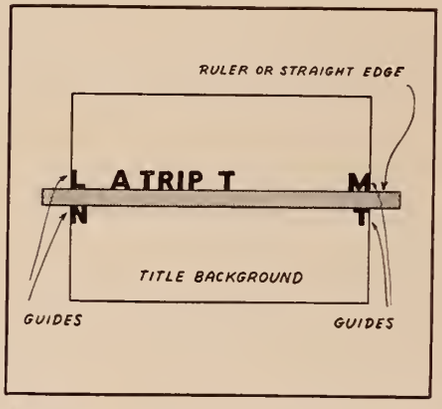
The tube permits uniform action of the chemical and gives much smoother results than when the dye-fade operation is carried out in an ordinary shallow developing tray.—*Roger Smith, Ann Arbor, Mich.*

WANTED!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.



Aligning Title Letters

This idea has saved me much time and given me better looking titles. With my pin letter outfit I place two letters at the extreme edge of the field both the same distance from the top of the title. I can then place my straight edge against them.

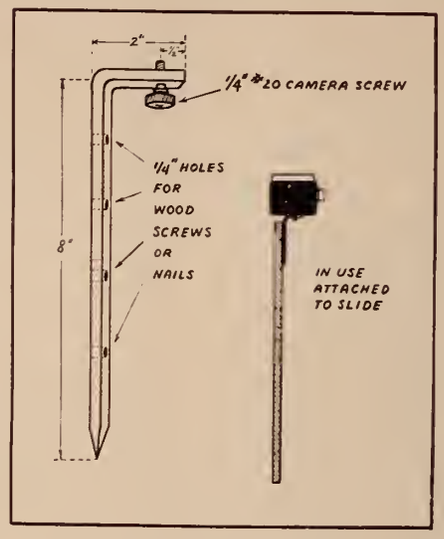
Beneath the straight edge I place two more letters, thus giving me definite guides for the ruler, should I care to remove it while setting the letters. This gives me evenly spaced lines, and assures a better looking title when finished.

Of course the guide letters are removed before the title is photographed. —*Royce M. Tevis, San Francisco, Calif.*

Midget Unipod

Sketch shows a midget unipod bracket which makes unnecessary the carrying of a cumbersome tripod when filming in the mountains or on hikes; yet it offers a rigid support for camera whenever same is needed for a particular shot.

It is nothing more than an L-shaped piece of metal, ¼"x½" by 8" with



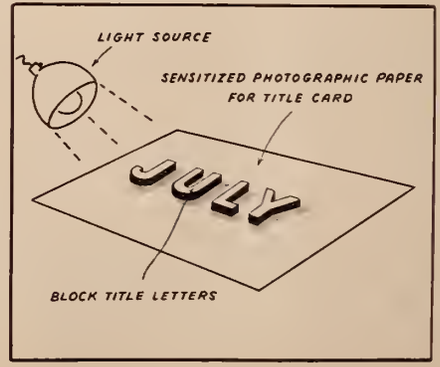
four eighth-inch holes drilled at intervals along its length and a ¼" #20 machine screw set in the head for a camera screw. The four holes permit attaching gadget to a stick or pole with screws or nails, or the bracket may be lashed to a stick with heavy cord. End of bracket is pointed to facilitate sticking it into the ground for a low shot. Because of its short length, bracket may easily be carried in accessory case and may also serve as a convenient handle when filming with camera hand held.—*A .E. Walton, Oakland, Calif.*

Titling Idea

Here is an idea I have used which gives me truly professional results in my titles.

The title is made in a darkroom illuminated only by safelight, by placing block letters on a sheet of sensitized photographic paper. The light source, either a spot light or a flood light, is placed so as to cast a shadow of the letter and expose the paper not covered by the letter when the exposure is made.

The result is a title having white letters with grey shadows on a black background. Leaving the light stationary

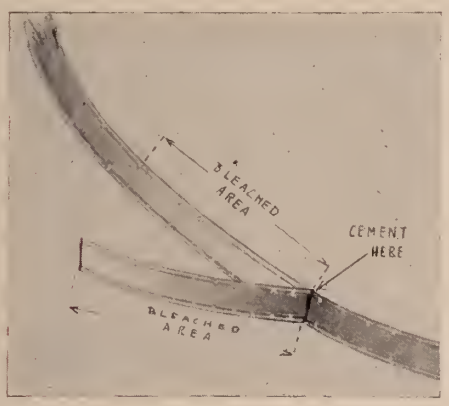


CINE WORKSHOP

gadgets, tricks & shortcuts contributed by Cinebugs

gives the shadows a sharp outline, while moving the light slowly gives the shadow a diffused outline.

For Kodachrome film, the title later may be tinted, toned, or hand painted. —*Cpl. Paul R. Gross, Camp Murphy, Fla.*



Negative Lap-dissolves

Lap-dissolves, like fades, need not necessarily be made with the camera. Where the amateur follows the two-film system, that is, shoots negative and has positive prints made from it, lap dissolves can be effectively made during the printing operation by the following method:

Bleach, in graduated formation, the frames of each scene which are to compose the fades in the dissolve, then overlap the bleached areas and cement the films together at the frame line of one frame only as shown in diagram, so that both films will pass through the printer together with the positive film in the printing operation. Scrape and apply cement to edges of film only. Cellulose tape may also be employed to secure edges together, providing the joint is kept very thin and tape does not overlap sprocket holes.

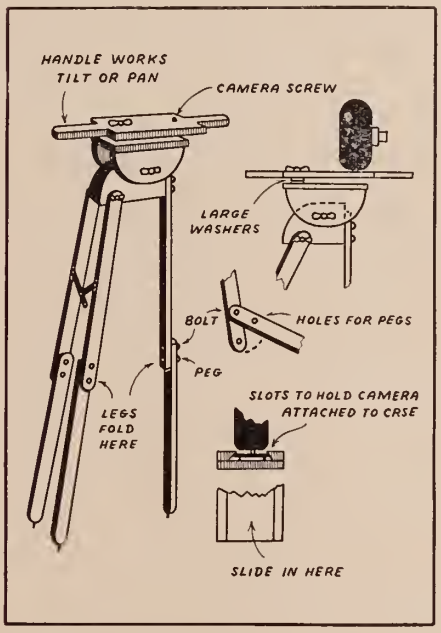
For this system, the amateur's printing device must efficiently admit the three layers of film in the gate; also the lapped films must be so joined that the open end of the joint does not enter the printing gate first.

Where a lap-dissolve is vitally important in a film made on reversal stock, this method may be employed by first making a negative of the scenes to be lapped, and the effect made with the negatives treated as described above.—*Stanley Jepson, Bombay, India.*

16mm. Still Films

If your camera provides for single frame exposures, you can obtain from your camera and projector a new source of pleasure—16mm. still films. A single roll of 16mm. film in the camera exposed one frame at a time, provides unlimited footage for the type of picture making formerly enjoyed only by Leica and Argus camera owners. The single frames, though only a fraction of the size of the 35mm. afford satisfactory pictures on the screen when shown with your motion picture projector.

It is important that the regular projector lamp be replaced with one of considerably lower wattage and that the safety screen be adjusted to open position during projection of the individual frames. The film can be moved through the projector one frame at a time by the operator. A 50-foot roll of film will provide over an hour's entertainment.—*Edwin H. Orr, East Liverpool, Ohio.*



Duration Tripod

Detailed sketch shows plan for constructing a "wartime" tripod that will give satisfactory service when used indoors or out. Constructed almost entirely from scraps of wood, it provides a combination tilt and panorama head. Three small bolts, permitting the legs to fold, as shown; three larger bolts with wing nuts; a camera screw (¼"x #20); and a couple of screws for top of front leg complete the materials needed. Method of putting the various parts together is self-explanatory in the sketch.

The metal brace attached to two rear legs is not absolutely necessary, but I found it made the tripod more rigid and further prevented it from sliding on smooth surfaces. To further insure the non-slip feature, nails can be driven into ends of legs, then sharpened with a file. Rubber crutch tips slipped over leg ends, provide non-slip contact for smooth concrete surfaces or floors.

The all-wood head permits easy pan or tilt action, allowing a full 45° tilt of camera up or down. A longer auxiliary handle may be attached to head to permit greater movement of head when necessary.—*George W. Thomas, Los Angeles, Calif.*

Emergency Power

Wartime needs are hard on hobbies but there is real pleasure in improvising these days. Recently, my projector motor burned out and I was unable to get it rewound. By altering the wiring so that the current bypassed the motor and continued on to the lamp, I still operate the projector, driving it by means of an auxiliary motor mounted externally. This is an old electric fan motor and drives the projector by spring belt—a length of spring curtain rod leading to the flywheel into which a groove has been cut.

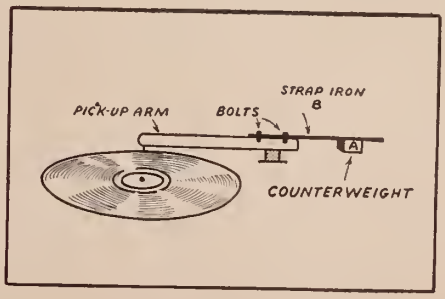
By coupling the motor in this fashion, the old motor continues to revolve and thus the fan operates, too, to furnish the forced air necessary to cool the projection lamp.—*Stanley Jepson, Bombay, India.*

Lessens Record Wear

To insure less needle scratch, less wear and tear on precious records, and lighter needle pressure, I weighted my pick-up arm as shown to provide adjusting balance of same.

I added to the pick-up arm a small lead weight (A), fastening it on with two bolts through a piece of strap iron

• *Continued on Page 343*



NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches
★ Latest 16mm. and 8mm. Films for Home Movie Projectors



Puddy The Pup is the rollicking new animated cartoon character introduced this month by Castle Films in a series of four brand new cartoon subjects that promise more laughs than a pup has fleas.

Puddy is all little dogs wrapped up in one hilarious bundle of pup. He ducks in and out of trouble in *Circus Capers;* goes down to the bottom of the sea in *Down In The Deep;* outwits the dog-catcher in *Dog Wanted;* and barely escapes with his life in *Puddy Picks A Bone*—the four releases in this new Puddy The Pup series.

Films are now available from photo dealers and distributors in two 8mm. and two 16mm. silent releases and in a special 16mm. sound version at usual Castle Films prices.



Voice In the Night, 9 reels 16mm. sound, stars Clive Brook and Diana Wynyard in a story as timely as today's newspaper headlines about the underground versus the Gestapo. Armed bands of the Nazi's most dreaded secret police scour the countryside in a merciless manhunt to throttle the forbidden "Voice" of "Freedom Radio."

Available on rental basis exclusively through the Russell C. Roshon Organization, Dept. TR, 2200 RKO Bldg., Radio City, New York and its 16 coast to coast offices.

Road To Life, famous feature film story of the re-education of the former wild boys of the road, is being re-issued in 16mm. sound by Brandon Films, Inc., Dept. HM, 1600 Broadway, New York City 19, N. Y. Based on the actual story of the work done by social workers and teachers among juvenile delinquents in Soviet Russia during the early 1900's, this profoundly moving film is of special interest today. Running 95 minutes on the screen, subject is currently available at a base rental of $15.00.



The Great Gildersleeve, is a recent RKO production that stars that radio favorite, Harold Peary, in his first screen comedy. This film possesses homey, down-to-earth humor and revolves around "Gildy's" effort to retain the custody of his niece and nephew against the opposition of Judge Hooker and the matrimonial aspirations of the Judge's sister.

Subject available from Walter O. Gutlohn, Inc., 25 West 45th St., New York City 19, N. Y., or through the distributor's branches in Chicago, Oakland and Dallas.

"HOW TO ROADSHOW"

NEW, informative booklet containing pertinent information for those contemplating entering lucrative field of roadshowing 16mm. films. Explores this new exhibitor's field, describes type of equipment needed, lists sources of films, gives booking tips, etc.

Order your copy today.

25c

VER HALEN PUBLICATIONS
6060 Sunset Blvd. Hollywood 28, Calif.



The Smart Way, 16mm. sound and running 16 minutes on the screen, presents Willie Howard, favorite stage comedian in one of his rare screen appearances, and introduces him to home movie screens in the role of a French professor. Here he is given opportunity to expand upon his most famous comedy routine—giving lessons in French. There's a plot for murder "the smart way" and in his efforts to kill his nagging wife with kindness, Howard hits a new high in laugh-provoking fun. This musical comedy release is available from Official Films, 625 Madison Ave., New York 22, N. Y.



He's My Guy, 6 reels, 16mm. sound, is a Universal Pictures production starring Dick Foran, Joan Davis, Irene Harvey and Gertrude Niesen and featuring the Mills Brothers in a comedy-drama involving the staging of morale-building shows in defense plants. Here is a timely and highly entertaining film with enough comedy and music to make it acceptable to all types of audiences. Distribution is by Bell & Howell Filmosound Libraries, 1801 Larchmont Ave., Chicago 13, Ill., and subject will be available after September 26 for exhibition before approved non-theatrical audiences.

• *Continued on Page 332*



1

Kodacolor Snapshots with your ordinary camera even with a Brownie . . .

with Kodacolor Film you get full-color prints on poper



2

Kodachrome "stills" with your Miniature Camera . . . full-color slides for projection

(Right) Your pictures are returned as film transparencies for projection (above) or prints (below)

Kodak research brings you 5 different ways to make pictures in Color



3

Minicolor Prints from your Kodachrome "stills"

Perfected over many years . . . available now

There's nothing "experimental" about Kodak full-color films—the most important research was done before 1935, when Kodachrome home movie film was first offered.

Of course there have been great improvements and new developments—notably Kodacolor Film, produced in limited amount just before Pearl Harbor. It was never given much publicity, for it led to full-color aerial film, a military tool of major importance. Our armed forces needed almost all we could make.

However, even now, Kodacolor and Kodachrome Films are on the market, though sometimes hard to find. With them you can make all 5 different kinds of full-color pictures shown here.

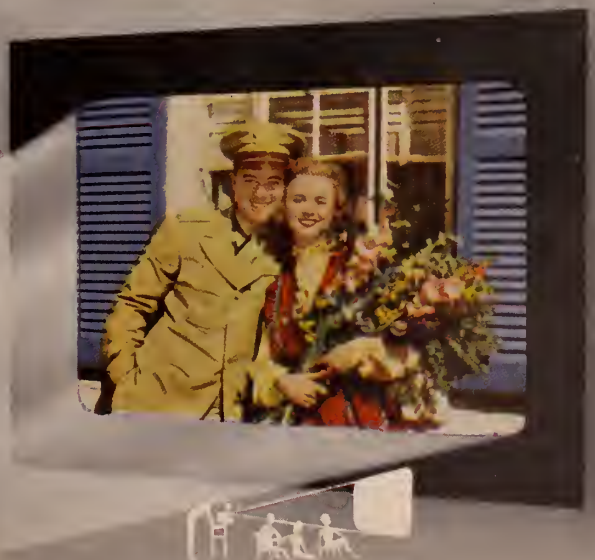
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REMEMBER TARAWA?—how a shifting wind grounded our boats 800 yards from shore, under a withering fire—and how in that watery hell our men taught the Japs that Americans, too, know how to die? The Marines' 961 dead offer a stern example for us at home. BUY MORE WAR BONDS

4

Kodachrome Movies with your 8-mm. or 16-mm. movie camera . . .

for projection on your home screen





Serving human progress through photography

5

Kotavachrome Prints . . .

extra large full-color enlargements made from Kodachrome Sheet Film

Home Movie Libraries

WHERE TO RENT OR BUY FILMS — SOUND OR SILENT

ALABAMA

BIRMINGHAM 1
Wilfred Naylor
1907 Fifth Ave. North

CALIFORNIA

BUENA PARK
Buena Park Photo Shop
877 Grand Avenue

HOLLYWOOD
Bailey Film Service
1651 Cosmo Street

Bell & Howell Filmosound Library
716 N. La Brea Ave.

Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street

SAN FRANCISCO
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H. L. 821 Market St. (3)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

COLORADO

DENVER
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 614 Denver Theatre Bldg. (2)

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St., N. W.

GEORGIA

ATLANTA
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 412 Connally Bldg. (3)

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.

Films Incorporated
64 E. Lake Street
Ideal Pictures Corp.
28-34 East Eighth Street

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 188 W. Randolph St. (1)

LOUISIANA

NEW ORLEANS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 615 Pere Marquette Bldg. (12)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept. HM.

Claus Gelotte, Inc. Camera Stores
284 Boyleston St., Opposite Public Garden

Frank Lane and Company
5 Little Building

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 746 Little Bldg. (16)

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

MINNESOTA

MINNEAPOLIS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 535 Andrus Bldg. (3)

MISSOURI

KANSAS CITY
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 508 Midland Bldg. (8)

SI. LOUIS
Hacker Bros. Films
5207 Blair Ave. (7)
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 425 Louderman Bldg. (1)

NEW YORK

KENMORE
Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK
Bell & Howell Filmosound Library
30 Rockefeller Plaza

Commonwealth Pictures Corp.
729 - 7th Ave.

Films Incorporated
330 W. 42nd St.

Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc.
55 W. 48th St. (Radio City)

National Cinema Service
69 Dey Street

Nu Art Films, Inc.
145 West 45th Street

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 2204A RKO Bldg. (20)

NORTH CAROLINA

CHARLOTTE
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 601-02 Liberty Life Bldg. (2)

OHIO

CINCINNATI
Haile & Assoc. (B & H Branch)
215 Walnut St. (Within 100 Miles)

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 412 Keith Theatre Bldg. (2)

CLEVELAND
Cineshop Film Service
3483 Lee Road

Collier Photo Sales
10901 Union Avenue

Koller's Home Movie Exchange
10104 St. Clair Avenue.

DAYTON
Dayton Film (B-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
James A. Peters
41 South Fourth St.

PHILADELPHIA
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 1507 Fox Theatre Bldg. (3)

PITTSBURGH
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 520 State Theatre Bldg. (22)

TENNESSEE

MEMPHIS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 838-40 Sterick Bldg. (3)

TEXAS

DALLAS
National Ideal Pictures, Inc.
2024 Main St.

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 211 Guardian Life Bldg. (1)

WEST VIRGINIA

CHARLESTON 2
Elmer B. Simpson
816 W. Virginia St.



The Song Of Freedom, 7 reels 16mm. sound, features Paul Robeson in a screenplay that offers opportunity for him to display his fine voice and histrionic ability. He works as a stevadore or London's docks, singing and dreaming of his ambition to become an operatic star. One day his voice is heard by an impresario, and through him Robeson skyrockets to fame. Thus he is able to realize his chief ambition—to return to his own people, only to find they spurn him as a civilized man. How he gains their confidence and becomes their king forms a thrilling climax. Distribution is by Commonwealth Pictures Corp., 729 Seventh Ave., New York City.



On the Great White Trail, 6 reels 16mm. sound, running time 60 minutes, is another of the Renfrew of the Northwest Mounted police tales starring James Newell and Terry Walker supported by a stellar cast of favorite screen players. Here is an action-packed story laid in the beautiful snow mantled country of the Canadian wilds. Renfrew meets an attractive girl under unfavorable circumstances. However before the story ends, and thieves and murderers have been apprehended by Renfrew, the story winds up with a thrilling hand to hand battle in a small cabin and Renfrew wins the girl.

Distribution is by Post Pictures Corp., 723 Seventh Ave., New York City 19, N. Y.

Rock Of Ages, one of the 18 Hymnalogues released by Song Book Of The Screen, is a beautiful depiction for the screen of the immortal hymn that has been sung almost since time began. Presented as a part of a group of 18, this

subject is excellently done and is available in 16mm. sound, both in Kodachrome and black and white as well as in 2"x2" Kodachrome slides. The Hamilton Quartet, known for their Decca records, vocally presents the lyrics which are superimposed over scenic backgrounds which depict the words of the hymns. Production is also proceeding on a popular series of old favorite tunes such as "Home On the Range," "Red River Valley," "Home, Sweet Home," etc. Release date will be announced in a forthcoming issue of HOME MOVIES. Information regarding Hymnalogues may be obtained by writing to the producers, Song Book Of The Screen, at 11315 Ventura Blvd., North Hollywood, Calif.



Bows and Arrows is latest "Sportbeam" release by Official Films, 625 Madison Ave., New York City 22. This subject brings to movie screens archery champions that would make Robin Hood look like an amateur. Experts of the bow and arrow demonstrate their skill and amuse with spectacular stunt shooting and archery games. The film is highly instructional, too, showing as it does, the proper use of the bow, correct grip, stance, etc.

Subject is available in both 8mm. and 16mm. silent and in 16mm. sound at the usual prices for Official Films releases.



Zamboanga, 8 reels, 16mm. sound, is a highly interesting dramatic story of life of the Moro pearl fishermen. It is an all-Filipino production with dialog in Tagalog and with English subtitles superimposed.

Distribution is by Bell & Howell's Filmosound Library, 1801 Larchmont Ave., Chicago, Ill.

Night Effects . . .

• *Continued from Page 325*

Probably the most common practice is to shoot the scene in daylight and under-expose, using panchromatic film. Some filmers, in addition, employ a red filter, while some very realistic effects may be obtained by using infra-red film and filter.

With Kodachrome, a similar practice is to close down the lens two stops. Some filmers enhance the effect by also dyeing the scene a weak blue. Good moonlight effects can be obtained when using Type A Kodachrome, shooting it out of doors without benefit of the rose-tinted correction filter, and reducing exposure two stops less than normal. The same procedure will make a sunset or sun partially obscured by clouds appear as the moon.

Underexposure of Kodachrome produces a change in the color of subjects and objects within the scene, and where this is objectionable, a reasonable nighttime effect may be given the scene by first shooting it at normal, then dyeing the film with a weak solution of Fotofade such as used in making chemical fades. This will darken the film, lending a blue-black tone, yet allow the natural colors to appear in correct ratio although subdued in tone by the dye.

You may wish to complement such scenes with a shot showing the moon actually in the sky. This may be accomplished by double exposure—shooting the scene normally with a substantial portion of the sky showing, then winding back the film and re-exposing over a black background with a yellow paper disk placed in proper position to become superimposed over the sky area of the first exposure.

The effect of lightning flashes is another cinematic trick which is easy to accomplish. The technique depends upon whether the scene is an interior or exterior, or normal or miniature shot. One filmer who recently produced an interesting film that embraced the seasons, needed a shot which showed storm clouds in the distance, foliage bending before storm winds, and occasional lightning flashes.

The shot was made in miniature with the scene composed on his titler. A still picture of clouds was placed in the titler, willowy leafy twigs placed at either side of the picture, and an electric fan set at one side oscillated to blow intermittent gusts of air against the foliage. The lightning flashes were produced by the filmer holding a photoflood in reflector on the scene, and flashing the light on and off while filming was in progress—this, of course,



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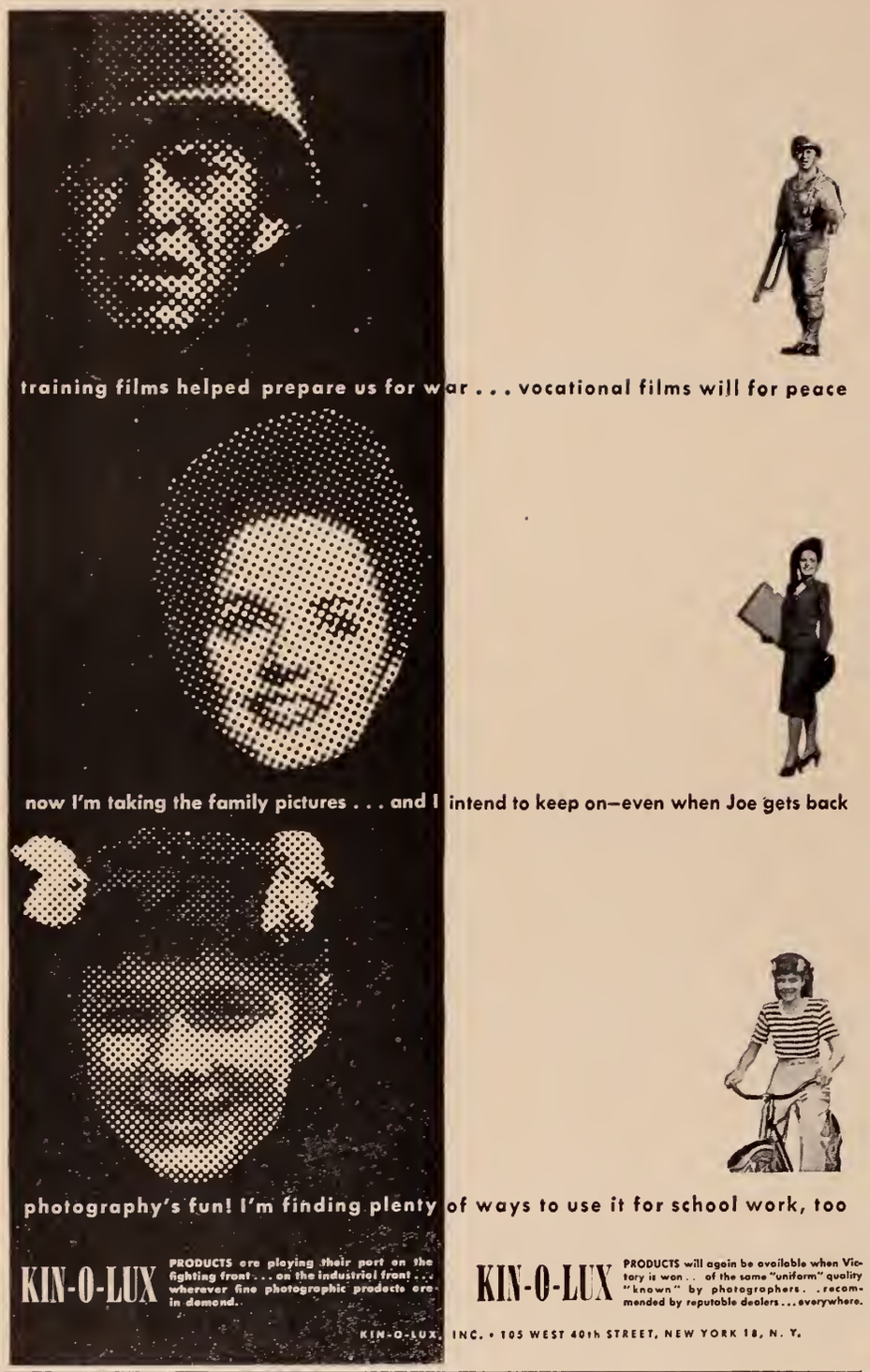
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HOME MOVIES

6060 SUNSET BLVD. HOLLYWOOD 28, CALIF.

with the scene lighted in a subdued key.

Effect of flashes of lightning appearing through windows in a scene can be produced in a similar manner by having a second person intermittently flashing a photoflood some distance back and *above* the window while the scene, normally lit, is photographed.

Where there is no action in the scene, lightning effects can be achieved by stopping the camera at intervals, opening up the lens two or three stops, exposing three or four frames, then resuming filming at normal exposure. On the screen, the few over-exposed frames will flash on and off the screen in an instant, giving the effect of a lightning flash.

To gain the lightning effect on an outdoor Kodachrome scene in which people appear, this can be accomplished with a combination of under-exposure and chemical application to the film after processing. The film should be deliberately underexposed to give the low key effect of a stormy day; then, when the film is returned from the processors, one or two frames at intervals should be bleached with chemicals to produce the lightning flash effect. The amateur can do this bleaching himself. A safe and easy to use formula for this purpose follows:

Bleach

Water	1 pint
Potassium Permanganate	20 grains
Sulphuric Acid (C.P.)	75 minims

Where the amateur is not equipped to weigh and compound this formula himself, his local druggist usually will oblige. The solution can be used full strength. It may be applied to the film in either of two ways: by painting the film with a small brush, or by looping the film sharply and dipping the loop into the solution. In either case, it is imperative that the bleaching area begin and end at a frame line. Scotch or water-proof adhesive tape placed at the frame line will insure control of the bleaching solution within the desired limits.

The chemical action is rather rapid. A half minute will bleach the image adequately. Some of the image should remain, of course, to enhance the effect. When the bleaching step is accomplished, wash the treated film in fresh water, then immerse it in a bath composed as follows:

Clearing Bath

Water	1 pint
Sodium Bisulphite	1 teaspoon

This solution will clear the film completely and absorb any of the remaining purple coloring. A second and final wash in fresh water should follow and

"I'm sorry I invented the pocket!"



IF I HAD KNOWN that some Americans would be using pockets to hold all the extra money they're making these days I never would have invented them.

POCKETS ARE GOOD places to keep hands warm.

Pockets are good places to hold keys . . . and loose change for carfare and newspapers.

But pockets are no place for *any* kind of money except actual expense money these days.

The place—the *only* place—for money above living expenses is in War Bonds.

Bonds buy bullets for soldiers.

Bonds buy security for your old age.

Bonds buy education for your kids.

Bonds buy things you'll need later—that you can't buy now.

Bonds buy peace of mind—knowing that your money is in the fight.

Reach into the pocket I invented. Take out all that extra cash. Invest it in interest-bearing War Bonds.

You'll make me very happy if you do.

You'll be happy too.

"WAR BONDS to Have and to Hold"



HOME MOVIES

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR

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ARMY NAVY

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LENSES AND SHUTTERS
OPTICAL INSTRUMENTS

Ilex Optical Co.
Rochester, N. Y.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

the film hung in a dust-free area to dry.

To produce a similar effect with black and white reversal film, the following bleach and clearer will be found satisfactory:

Bleach

Hot water (160°)	5 oz.
Potassium Bichromate	100 gr.
Sulphuric Acid (C.P.)	180 minims
Cold water to make	45 oz.

Clearing Bath

Water	1 pint
Sodium Sulphite	2 teaspoons

The procedure is the same as outlined for Kodachrome .

Two frames are ample for the average flash effect. Four to six frames will give the effect of a sustained flash, and the degree of bleaching will show the intensity of the flash. Bleaching for only a few seconds will lighten the frames slightly, giving the appearance of a small, weak flash as though many miles away. A greater, more fully bleached number of frames will appear as though the lightning is bright and close at hand.

The need for such cinematic effects as described here occur less frequently with some amateurs than with others. Yet, when the need occurs, the amateur is often hard put to find the answer. It will be time well spent, therefore, when a little extra footage is available, to experiment with these effects, perfecting the technique of their accomplishment.

Westerns In 16mm. Color...

• *Continued from Page 320*

Russell Wade, rising young RKO contract player, Jay Kirby, an alumnus of the "Johnny" role in Harry Sherman's Hopalong Cassidy films, and Andy Clyde, top comedy star for many years and now a contract player with Columbia Pictures, enact the principal roles in "Sundown Riders." Lambert Hillyer, one of Hollywood's leading directors with several top pictures to his credit, wrote the screen play and directed the picture from an original story by Graham Walsh, well known scenarist.

Wade and Kirby together with cameraman Alan Stensvold and financier William George formulated Major 16mm. Productions. Stensvold's long association with the professional end of 16mm. pictures, both as producer and exhibitor of business and instructional films, enabled him to foresee earlier than many others, perhaps, the inevitable destiny of 16mm. films in the entertainment field. It was his unquenchable enthusiasm for the idea that eventually led to the almost over-night formation of Major 16mm. Productions.

Stensvold's career with 16mm. films dates back to 1933 when, as a flying newspaper reporter, he suddenly found himself placed in charge of Castle Film's San Francisco office while the company's manager was attending conferences at the home office. This was his introduction to 16mm. projectors and films. Later, Ford Motor Company undertook to exploit their new Lincoln Zephyr through motion pictures, sent a shipment of fifty 16mm. sound projecters together with a film, picturing the Lincoln Zephyr in action, to the Ford west coast regional offices for distribution among Ford dealers.

One local dealer, having never seen a 16mm. projector before, much less having operated one, encountered Stensvold quite by accident and engaged him to take over exhibition of the film assigned to him. When the dealer turned in his report showing that Stensvold had exhibited the film 100 times in one week, the home office sat up and took notice. Reports on the other 49 projectors shipped into the territory showed that between them, only 20 exhibitions had been given for the same period.

As a result, Stensvold was called east, placed in charge of 16mm. film promotion. Later he organized United Films, first organized roadshow circuit. Later years found him entering business of producing 16mm. advertising films, and with introduction of duplicating facilities for Kodachrome, Stensvold concentrated exclusively on photography with color film. Today, he rates one of the top cinematographers with Kodachrome.

Stensvold used two Cine Specials in filming "Sundown Riders," one of which was mounted within an Auricon soundproof blimp. The second camera was used without synchronous interlock with the sound equipment in filming secondary shots of special action.

Interesting is the fact that, with other so-called professional 16mm. cameras available, Stensvold selected the Cine Special as the camera to film this pretentious commercial production. When questioned regarding the pilot pin featured by some pro-16 cameras—a feature not found in the Special—Stensvold stated that his experience showed that the pilot or "register" pin has proved more troublesome than beneficial with 16mm. film, due chiefly to the method of perforating 16mm. film which nullifies the purpose of the pilot pin. According to Stensvold, the Cine Special, because of the peculiar construction of its film gate, produces pictures

of better quality from point of frame registry than many other cameras equipped with the pilot register pin.

The production of 16mm. all-color western features by this company is no poverty-row enterprise. Adequately financed and capably managed by old hands in the industry, Major 16mm. Productions have staffed the production unit with all-Union technicians, and all players are Equity members.

Budgets set up for strictly professional production of the first two pictures are said to be entirely within reason for adequate returns from the 16mm. bookings. It has been pointed out that today there are a total of 60,000 accounts renting 16mm. films in comparison to some 17,000 theatres in this country taking the Hollywood 35mm. product. In addition, the booking life of a 16mm. subject carries over a greater number of years.

Already lined up for Major's 16mm. releases are over 2400 commitments in the non-theatrical field when the new school term opens in September, indicative of the potentialities of this hungry 16mm. market. Sixteen millimeter projector owners and others will watch with considerable interest, this imposing new venture which marks a milestone in the progress of motion pictures. It is, indeed, another auspicious step in the destiny of 16mm. in the theatrical film field.

I've Got a Problem . . .

• *Continued from Page 312*

black velvet drop to mark off lower portion of scene or use a dividing matte in front of lens so no light will reach lower half of the film.

Q: I notice that on commercial films the name of the film is often printed photographically in large letters on the leader. Is this done by some sort of special printer? Is there any way the amateur could do this?—R. T., Baltimore, Maryland.

A: Leaders can be printed in this manner by use of an ordinary titler. Make 26 cards just the size of the title area, drawing one letter of the alphabet on each. Spell out the words by placing each letter in order in the title area and photographing one frame of each. The letters are placed with their top to the right. Photograph a blank card for spaces. For positive film use black letters on white cards, for reversal film use white letters on black cards.

Q: While projecting a commercial film recently a splice broke and part of one of the titles was damaged by projector sprocket. Is there any way I can

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copy or rephotograph the remaining frames in order to restore the ruined footage?—C. J. V., Ogden, Utah.

A: If the film is black and white, place the desired film frame in an enlarger and make a projection print exactly the size covered by your titler. The print may then be placed in the titler and copied on positive film and developed to a negative only.

In making the enlargement, the movie film should be placed in the enlarger with the emulsion side towards the sensitive paper. If the original film was a positive print and was not made on reversal film, the printing will be reversed. This is correct, and the image will right itself when rephotographed by the movie camera and is spliced into the reel.

Q: Please advise what is the best stop opening to use in shooting a sunset on Kodachrome.—O., M. Montreal Que., Can.

A: This is difficult to say since the brilliance of the sunset would be the deciding factor. If it is so bright you can't look at it, f.16 would not be too small a stop. Where the sun is behind clouds with blue sky visible around them, f.8 is about right. Whenever the sun is below the horizon, use f:3.5 or larger. Exposure meters can be relied upon for sunset scenes when the sun is behind clouds or otherwise obscured.

Dress Up Your Films With Titles

• *Continued from Page 321*

branch offices of the leading type manufacturers and they offer a variety of type faces from which to make a selection.

For small size "typewriter" titlers, such as the Eastman, Univex, and others affording a title area of about 2"x3", 10 point type is best suited for subtitles, and the larger 14 to 24 point type for main titles. For an area approximately 3x4 inches, 12 point or even 14 point should be used, with 18 to 30 point recommended for main titles. Larger fields will require larger type in proportion.

The best black ink for the purpose is "proofing ink," and a four ounce tube will be sufficient for thousands of titles.

A "typestick" is a small metal "box" the printer uses while he sets his type. This can usually be picked up second hand at small cost, or the amateur may easily make a suitable substitute of wood. As for type cleaner, any solvent such as kerosene or naphtha will serve the purpose.

For proofing, a regular printer's hand roller is important. A six-inch roller will cost from $1.50 to $2.00. The planer block can be made from a block of hard wood by finishing one side perfectly smooth and covering with a piece of felt.

When these items have been obtained, actual printing of the title may begin. First of all the limits of the title area are determined and the type set to correspond. Twenty to twenty-five characters are about the limit for one line. Keep the title down to a minimum number of words. Thirty words should be the maximum for any sub-title and, of course, the fewer the words necessary, the better.

How is the type set? After the composition of the title is complete, that is, written out on paper, the type is set in the "typestick." Printers usually hold the typestick in their left hand, setting the type with their right. Type is usually set upside down, from left to right, and each succeeding line placed in back of the one before it.

How is the impression made? The type is placed in the chase, a movable frame that comes with the press and holds the type, and is then locked up tight and placed in position on the press. A small amount of ink, no larger than the size of a pea, is placed in the ink plate on the press. The rollers are worked by hand several times in order to spread the ink evenly. When the ink is evenly spread, the type can be inked, the paper inserted and the impression made.

Is proofing any different? Without the press the type is locked or clamped in the typestick or home made holder. The same small amount of ink is placed on the glass and spread evenly by the roller. The type can then be inked. In making the proof, place a piece of paper over the type, place the planer or piece of hardwood on top of the paper, and with one firm tap on the wood with a hammer the impression is made.

It is very important that after the title has been made, the ink be very thoroughly cleaned from the type. This must be done before the ink has had a chance to dry. Once ink dries in the centers of "e's" and "a's", it is almost impossible to remove. Dirty type will not give a clear, sharp impression. Rub over the type with an old rag soaked in cleaning solution before dismantling the type. When through with the press for the day, clean the ink plate and rollers very thoroughly also.

Black ink on white paper is the procedure used to obtain titles for use with positive film. For white letters on black paper, special white ink can be

obtained for the purpose. Some amateurs have obtained good results printing with aluminum ink on "suede" black paper stock. Still another method which has found favor is to use a white or transparent ink and then, while ink is still wet, "dust" it with white or colored powder or powdered aluminum.

Additional details on the rudiments of home printing can be obtained from printing supply houses. This resume is intended to acquaint the beginner with the simplicity and economy of making printed titles at home. Where the amateur's filming enterprises require an abundance of explanatory or spoken sub-titles, the printed title card is the only logical medium, offering, as it does, greater uniformity and a more "professional" appearance that enhances the screen presentation of his films.

Tomorrow's 8mm. Projector...

• *Continued from Page 322*

Two motors operate cooling fan and film driving mechanism separately. Powered with a 500 watt lamp, the projected image on a four foot screen is the equal of that of the best 16mm. projectors. Those who have witnessed the projector in demonstration marvel at its styling. Built within a case upholstered in red leatherette and decorated with bright fittings, an attractive chromium trimmed plate with the inscripion "EIGHT" lends a modern note to the interior. Reel arms are demountable and fit within the closed case when not in use.

The film travels from the forward reel through a slot in top of case, through the projector sprockets and film gate and down to an idler roller whence it travels to rear of cabinet, out through another slot fitted with a protective roller and up to the belt-driven takeup reel. Rewinding is automatic; the reel being driven by a spring belt extending to a pulley which may be engaged with the motor drive when re-winding is desired.

Two vents in the case admit air in and afford egress of hot air from the lamphouse. These are fitted with hinged covers of streamlined design—lids of ashtrays taken from wrecked automobiles. Automotive upholstery material was used in the trim and a clasp for the door was secured from a luggage shop. An automobile upholsterer by trade, the finesse of his art is clearly evident in Ferris' fine handiwork.

With reel arms unmounted, the projector is approximately 10 inches in height by 10½ inches in length and 8 inches deep. Total weight is about 12 pounds. The extension cord, when not in use, is coiled and stored on hooks inside the door which also holds the spare 400 foot takeup reel.

The cabinet was soundproofed with applications of several thicknesses of carpet padding material. Further silencing of mechanism noise is accomplished by closing door of case during projection. No less an important feature is the framing control which extends through rear of case, making it unnecessary to open door to make this adjustment during screening of pictures.

Two bakelite knobs on opposite side of case afford control of projector speed and switching on and off of current controlling lamp, motor, and cooling fan.

Just as the trials and tribulations encountered in constructing his first home made projector failed to discourage Ferris from embarking on this later project, so has this new accomplishment failed to stem his enthusiasm for further exploration. Today, Ferris is well along with the construction of a 16mm. sound projector. He delights in proving that he can, with tireless effort and hand work, make that which others have put together with finely machined parts in the hands of skilled mechanics. Ferris' mechanical skill stems from no academic training with calipers and slide rule. His is the accomplishment of trial and error, of filing off a bit here, and adding a drop of solder there. And, unorthodox as this may be, his creations really work, producing results comparable with factory made projectors.

Sound On Film Recorder...

• *Continued from Page 324*

narrator, record player attendant and sound recorder have familiarized themselves with the script, the recording is then made.

An adequate leader is attached to the film and start marks placed at points on the film just above the film gate and just before the stylus on the recorder to indicate correct threading of film for synchronized playback. Thereafter, it is necessary only to thread film in projector and recorder with start marks in same position to insure synchronization.

Makers of the Filmgraph recommend making several test recordings on special recording film which they supply at low cost. In this way it is possible to perfect and improve upon a recording before finally putting the sound on

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ESO-O Weston 6-2. Azure, for titles and special effect shots. $3.65 per three rolls double 8mm. ($1.30 each.)

ESO-E Weston 100-80. Super-speed panchromatic film. $7.00 per three rolls double 8mm. ($2.35 each.)

ESO-F Weston 24-20. Speed panchromatic film. $5.70 per three rolls double 8mm. ($2.00 each.)

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the picture film; for once this track is cut, the operation is final and the track cannot be edited or altered. The special Filmgraph recording film, which is the width of 16mm. cine film, sells for 85c per 100 foot roll. The Filmgraph is adjustable so it will record up to 40 parallel tracks within the single width of this film. Figured on the travel basis of 24 feet per minute, a single 100 foot sound track would cost about 2⅛c.

In the second photo (bottom of page) the Filmgraph is shown in use for straight recording as when making a sound track on separate film for 8mm. movies or for recording speeches, music, radio broadcasts, etc. According to the manufacturer, Filmgraphs are available in limited number until after end of the war, when the company plans to expand its production in keeping with the demands of movie amateurs for an economical system for producing synchronized sound for their films.

Interested amateurs may secure further data by writing the Miles Reproducer Company, Inc., 812 Broadway, New York 3, N. Y.

Ansco Color Film Available...

• *Continued from Page 317*

clear their films through the censors by putting them through the first darkroom step, having them censored and then sending them directly to home offices for remaining white light processing steps. The film also opens the possibility of front page color photography coverage of important news breaks within twenty-four hours of their occurrence when newspapers are able to secure proper stock.

To date, Ansco has published no instructions for the home processing of Ansco Color reversible film. The chief reason for this is, that because of technical differences in the processing as compared to processing of black and white film, Ansco does not recommend that users of Ansco Color motion picture film carry out ther own processing.

Complete developing procedure for Ansco Color film is more complex and more critical than the reversal processing of black-and-white film. As a result, it can be carried out satisfactorily only with developing apparatus especially designed for the purpose. Attempts to process Ansco Color film on ordinary home equipment, such as racks or drums, involve such possibilities of trouble as temperature variations arising from the fact that the film may be exposed to air during part of the time it is being treated in each solution. In other words, to attempt processing Ansco Color film on a drum, the film would constantly be exposed to air as it was rotated in the solution. In addition, aerial oxidation may occur and this is far more serious with color film than with black and white.

For the present, distribution of Ansco Color reversible movie film is limited to the 16mm width and in the daylight type only. Eventually, Ansco Color will be available in both 16mm. and 8mm. and in two types—Daylight and Tungsten. Color balance of the Daylight Type is said to be adjusted to give the best rendition of average subjects in bright sunlight. Color balance of the Tungsten Type film is adjusted for tungsten lamps operated at a color temperature of 3200° K. When used with photoflood lamps, the Tungsten Type

MOVIE OF THE MONTH

• FROM among the films submitted for review by readers each month, the editors select the best and award it Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. This award neither enhances nor affects the eligibility of such films for competing in Home Movies' annual amateur contest; all films submitted to the editors for review and criticism between January 1st and September 30th, 1944, are automatically entered in the annual contest, subject to a second review prior to final judging.

Films receiving Movie of the Month certificates for 1944 are:

JANUARY: "Bohemian Baloney," produced by Werner Henze, St. Louis, Mo. An 8mm. black and white film, 125 feet in length.

FEBRUARY: "Where the Mountains Meet the Sky," produced by Al Morton, Salt Lake City, Utah. An 8mm. Kodachrome picture, 125 feet in length.

MARCH: No award.

APRIL: "Desert Playgrounds," produced by Paul Kassen, Los Angeles, Calif. A 16mm. Kodachrome picture, 400 feet in length.

MAY: "Lure of the Sirens," produced by San Francisco Amateur Producer's Guild, San Francisco, Calif. An 8mm. black and white picture 400 feet in length.

JUNE: "An Ancient Art," produced by M. D. Taylor, Stockton, California. A 16mm. black and white picture, 400 feet in length.

film gives results which are slightly cold, or bluish. This can be corrected by the use of a UV-16 Ansco Color film filter.

The Ansco Color ultra-violet absorbing filters are recommended when photographing distant scenes and subjects on or near water. There are two of these available and they differ only in the degree of ultra-violet absorption. The UV-16, which is the lighter one, is recommended for general outdoor photography whenever haze correction is necessary. It should also be used for indoor photography with Tungsten Type 16mm. Ansco Color film when the light sources are photoflood lamps.

The UV-17 filter, which is somewhat darker than the UV-16, is recommended when more correction is desired than can be obtained with the UV-16. No increase in exposure is required with either filter. The suggested exposure meter ratings of Ansco Color film are as follows:

	Weston	*G. E.*
Daylight Type film	8	12
Tungsten Type film	12	16

Through exhaustive tests made with Ansco Color 16mm. reversible film, the following exposure table has been established for use with the Daylight Type film out-of-doors on the basis of camera shutter speed of 16 frames per second:

	Front Lighted	*Side Lighted*	*Back Lighted or Open Shade*
Bright sunlight	f/8	f/5.6	f/4
Hazy sunlight, soft shadows	f/5.6		
Sun overcast, bright day, no shadows	f/4		
Sun overcast, dull day	f/2.8		

These exposure figures are for medium subjects. Dark subjects require one-half stop greater exposure, while light subjects should be given one-half stop less exposure.

For the present, all processing of Ansco Color will be carried out at the Ansco plant in Binghamton, New York. No duplicating service of Ansco Color will be available for some time due to the company's desire to utilize facilities for processing original films, the demand for which will increase steadily as more of the film is released to the public.

All in all, this decisive action on the part of Ansco fulfills a long cherished hope among movie amateurs for more color film for their cameras. As yet, there is no prospect that Ansco's entry into the color film field will bring with it the long anticipated hope for cheaper color film. At present Ansco Color 16mm. reversible film lists at $8.48 per 100 feet as against $8.55 for Kodachrome, taxes not included. But with the greater manufacturing and processing capacity built up by both firms in supplying government needs, and the increased civilian demand for color film that will follow after the war, a lowering of price to the consumer is likely to follow.

Cineamateurs are cautioned against disappointment should they be unable immediately—or even months hence—to find Ansco Color film available from photo dealers. As previously stated, the film is being released in moderate quantities in New York City. As quickly as Ansco can step up production, dealers in other cities will be supplied. In the meantime, you can look forward to some genuine filming pleasure with this sparkling new color film.

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Frame Release For Perfex...

• *Continued from Page 319*

the rear (picture 5), locate position for the window hole in rear of camera case so that the numbers on the drum will be aligned with the exact center of this window.

This may be facilitated by first holding the case directly over the mechanism in the same position that it would occupy if the mechanism were in it; then, with a "T"-square or rule, mark a vertical line up the back of the camera from the center of the numbered strip on the mechanism below. Then set the case beside the mechanism and rule a horizontal line from the center of the drum across the back of the case. This should give an accurate vertical and horizontal alignment of the window hole.

Where these lines for the window intersect, drill a 5/16" hole in the camera case. A small piece of thin glass cemented over hole on inside of case completes the window. I used lantern slide glass because of its thinness and cemented it in place using "liquid solder."

Next and final step is to remove the winding key and control lever, previously mounted in place for testing, and, by following in reverse order, pictures 4 to 1, reassemble the camera, making it ready for use with its new features.

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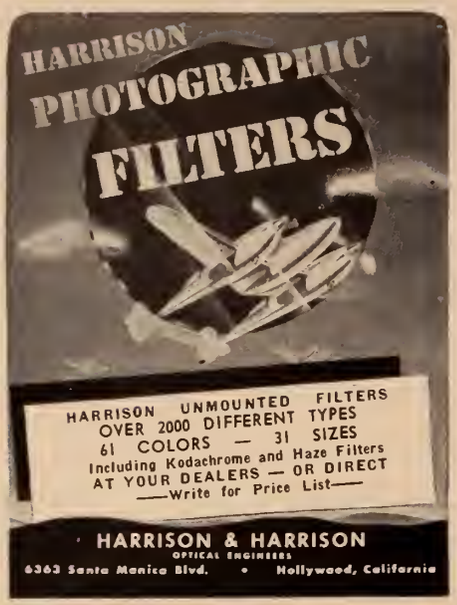
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Ideas For Entertaining Films...

• *Continued from Page 323*

their first child was but two months old, wanted to picture the child's history from the very beginning. So they began recently by making shots of the hospital where the child was born, intercut a humorous sequence especially staged showing the anxious father impatiently pacing the corridor floor and of him passing out cigars labeled "It's A Boy!", and then filled in rest of the gap with shots of admiring relatives bending over a baby carriage ostensibly cradling the newborn heir. Added to the footage previously made of the child, interest in the whole movie was advanced tremendously.

A little imagination is a big thing in creating interesting home movies. Those who are content to expose film haphazardly and who fail to see the element of continuity in daily events just waiting to be expanded into an interesting film story, never, never will make movies of prize winning calibre. Movie makers whose films still lack the lustre of continuity and story telling value will do well to explore the subject further. Its a grand feeling once you get the hang of it and brother cinebugs, as a result, shower compliments on your filming efforts.

Cine Roundup...

• *Continued from Page 314*

monthly production rate of any major studio. As the Air Force extended its striking power to every front, the training, equipping and orienting of technicians and air crews increased the demands for training film production to such an extent that the First Motion Picture Unit now has ten production crews shooting at all times."

Much of the work of teaching AAF technicians has been accomplished by a type of film dubbed "Nuts and Bolts" pictures. Consisting of basic, factual instruction, they are designed to illustrate "how to do it" and range from such subjects as "Trouble Shooting of the Electro-Turbosupercharger Regulator" and "Alignment of the Astro Compass" to "Aircraft Hoisting." Before the First Motion Picture Unit was activated, production of these films was centered at the Training Film Production Laboratory, Wright Field, Dayton, Ohio, but was transferred to Culver City when the Training Film Laboratory was consolidated with the First Motion Picture Unit. The First Motion Picture Unit is now completing a large series of these projects.

★ ★ ★

More than 14,000 feet of 16mm. Kodachrome shot by the Marine Corps of the island of Saipan was recently screened before officials of OWI with a view to making up a special theatrical release on the Saipan occupation. It is reported that over 100,000 feet of film has come in from the important Pacific island, covering the bloody conquest drive.

★ ★ ★

Sale of Ampro Corporation's 16mm. projectors to International Projector Corporation of New York City strengthens the speculation that latter company will emerge one of the stronger contenders in the field of cine equipment in the postwar era.

Henry R. Luce of Time-Life-Fortune publications who has been active in acquiring interests in the 16mm. motion picture field, was recently reported buying into International Projectors Corp'n.

With sale of its projectors, it is understood that Ampro Corporation will bow out of the cine equipment field, devoting its facilities to manufacture of products developed since company's entry into war production.

★ ★ ★

Castle Films broke all existing records in rushing a motion picture report to the public on the historic invasion of Fortress Europe by using air express to ship prints to all sections of the United States, except areas within overnight train service.

For the first time in the history of the home movie industry, finished prints were started from New York by air express to all sections of the United States on June 21, with the result that projector owners as far west as the Pacific Coast had their own personal film record of the two most important events of our time by the evening of the 22nd.

★ ★ ★

In order to keep the cameras in the field in a going condition at the outset of the war, the Fairchild Camera and Equipment Corporation set up a comprehensive service department, with camera technicians stationed in every battle area and with every photo reconnaissance squadron, instructing the "Photo Joes" in methods of combating bugaboo of moisture and fungus in photographic equipment. In addition, the servicemen hunted down all cameras

with cork linings and yanked out the insulation.

From their work, the servicemen formulated remedies. One of the best solutions to the moisture problem was found to be the dry, hot room or "hot locker" for storing equipment. Now in most tropical areas, the servicemen have constructed small buildings of light board, and installed rows of electric light bulbs or other type of electric heaters in the rooms. Rooms are kept as air-tight as possible, with a vent in the roof, and by holding the humidity at less than 40 per cent, the corrosion, rust and fungus are cut to a minimum. This procedure is now regularly recommended for storage of all optical equipment in the tropics.

On the basis of the field men's reports, base plates and heating surfaces of camera magazine, which used to be of bare aluminum and magnesium, are now anodized and dichromated. Steel plates are cadmium plated wherever possible. Only the most critical heat-treated parts are not cadmium plated because of the impossibility of machining them to the proper tolerance when plated. These parts, however, are in the minority, and can be carefully watched for rust formation.

Tested glues are now being used in place of the old animal glues, and heavy felt padding has been eliminated from carrying cases and trunks to prevent retention of moisture and the growth of fungus. Cork linings have been eliminated from heated cameras, and an outer jacket constructed of fiber glass and tested for its fungus-resistance properties, has been substituted.

Experiments are being conducted in the University of Pennsylvania's "jungle laboratory" by Dr. W. G. Hutchinson, and he has submitted a fungicide which the Fairchild company is giving further tests in the field by incorporating it with glues and lacquers. This fungicide showed "very promising" results after exposing the equipment coated with it in the tropical jungle room.

★ ★ ★

Setting a precedent which may well be followed by other philanthropically inclined individuals, is the gift of visual aids materials recently presented the Los Angeles Board of Education by Tom May, department store executive.

Four sets of 16mm. prints of the 15 "Chronicles of America" photoplays; 11 sets of lantern slides; and numerous sets of historical volumes comprised the gift.

"The May Company makes this gift to the children of Los Angeles city and county so they more fully understand the greatness of their heritage," May stated in making the presentation.

Experimental Cine Workshop . . .

• *Continued from Page 329*

(B). A small amount of experimenting will be found necessary to determine exactly how heavy the weight (A) should be to give the desired pressure.—*Arthur R. Mellor, Pawtucket, R. I.*

Faded Color Film

If you have any faded Kodachrome containing valued scenes or shots, here is a method by which you can preserve the record, restoring it to its original worth, although not in color. Provided the film has not too great a brightness range or is not too dense, a satisfactory copy of it can be made in black and white, using positive film. Because the positive emulsion builds up high contrast, the faded appearance in the original will be removed in the black and white copy.—*Stanley Jepson, Bombay India.*

Remedy For Error

Here is an idea for scenes which have been over-exposed but cannot be refilmed, and where it is not desirable to tint or dye them. Just in front or in back of the film gate insert a piece of colored celluloid of sufficient density to equalize the extra amount of light resulting from over-exposure.

If the film appears best without this added color, neutral density instead of color filters or celluloid of a gray or neutral tone can be used ahead of the lens.—*Fred Robertson, Jr., Poughkeepsie, N. Y.*

Safe Wiring

Additional safety as well as convenience is afforded when all the wiring in the photographic darkroom goes through one conveniently located master switch.

This can be placed near the door or entrance to the dark room and so wired as to control the electric current in all parts of the room.

When the switch is turned off, all the little pilot lights, safelight, printers, and all electrical apparatus is likewise turned off simultaneously. None is left on to burn out, cause trouble through short-


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Using our new modern method of recording with Model J, Model JV or Model JVC, reconditioned FILMGRAPH Recorders-Reproducers, recording can be made directly on 16mm. motion picture film. A sound track can be recorded on either the right hand side or left hand side of motion picture film close to the sprocket holes so the sound track will not show on the screen. Since the recording is on the picture film, the sound is always in synchrony with the pictures. FILMGRAPH can also be used for recording of all kinds, family voices, general entertainment, rehearsals, etc., using FILMGRAPH M-5 at 85c per 100'.

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ing or over-heating, or consume electricity. Of course each safelight, printer, etc., should have its own switch for local control, which, whether left on or not, is still controlled by the master.

It is also convenient and speedy when absolute darkness is desired for loading bulk film in the camera. The master switch is thrown and total darkness is assured, besides the time saved in going around and turning out each safelight.

If the wiring in the room is not of the best, the master switch, recommended by all fire insurance underwriters, should always be used.—*Harold Easterman, Chicago, Ill.*

Tape Signals

An experience of shooting what I thought was color film, only to learn later that the film was fast pan and was ruined through over exposure, prompted me to use tape signals on my camera.

As soon as the camera is loaded I stick a 1-inch strip of cellulose tape on the top of the camera where it is easily seen. I used red for color film, white for positive or cheap semi-ortho films, and black for fast pan film. This tells at a quick glance the type of film in the camera.

I have also carried this system of marking into the darkroom, by using the same tape around film cans. If the film has been exposed, the tape is wound around the can from top to bottom to differentiate it from unexposed rolls which have the tape around the edge. Besides knowing the kind of film from the color of the tape, I also know which can has raw film, which has exposed film, and that neither must be opened except in a dark room.

Since red cellulose tape is now rather hard to obtain, white tape can be easily colored with a red crayon, red ink, or any other substance at hand. Additional films can be designated by other colors. —*Rodney Chautain, West Orange, N. J.*

Light Control

My home-made editing board has a light bulb under a piece of ground glass. This is a fine feature when viewing film, but the light is hard on the eyes when making splices and rewinding film.

I solved this quite easily by connecting the light to a foot switch, enabling light to be easily turned on and off as needed.—*Herbert G. Sanford, Minneapolis, Minn.*

NOTICE
TO AMATEUR MOVIE CLUBS

DATA is now being prepared for HOME MOVIES' Annual Directory of Amateur Movie Clubs to be published in the October 1944 issue of HOME MOVIES magazine.

Secretaries are requested to list their club by supplying necessary information on coupon below. In view of the inquiries from individuals and other clubs that may follow from such listings, you are urged to give a complete address for your secretary or other club official authorized to correspond for your club.

Early return of coupon will insure listing and avoidance of error. In the event club elections to be held before October may change data, please submit current data, so that club may be listed; then submit new data at later date as it becomes effective.

HOME MOVIES,
6060 Sunset Blvd.,
Hollywood 28, Calif.

Gentlemen: Kindly enter name of our home movie club in your annual directory:

Name of Club

City Street

Membership restricted to 8mm. only? 16mm. only? Open to both?

Meeting date or days

Corresponding secretary

Address Phone

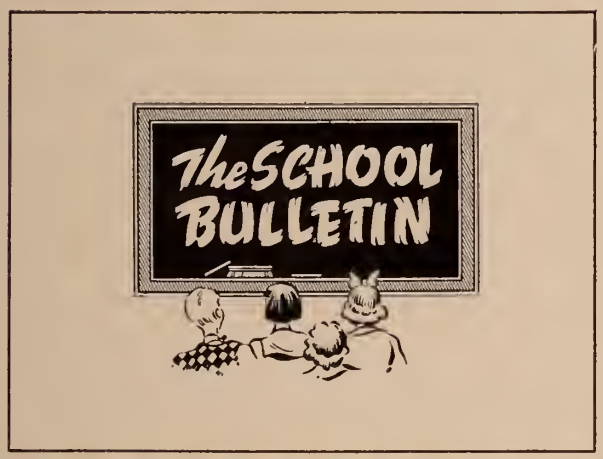
TITLES

By EDMUND TURNER

THESE title cards, a regular feature of HOME MOVIES each month, are designed especially for use with typewriter titlers or any home-made titler that will photograph at a distance of 8 inches. Save them for future use by pasting on 3″x5″ file cards, using rubber cement. Color titles with water colors or pastel crayons for color movies.

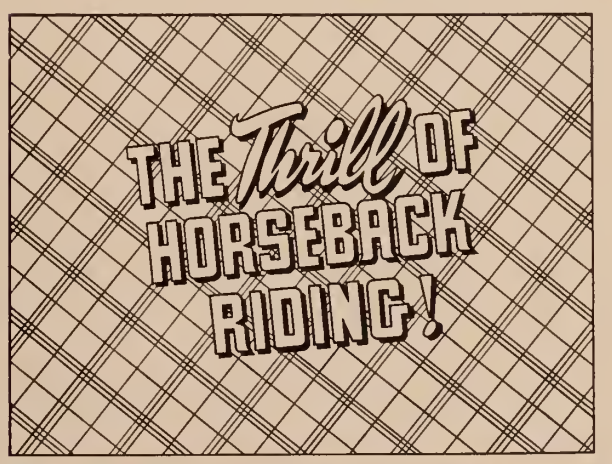
















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16mm. Bass 1200 ft. cans, $2.15.
30x40 Radiant tripod model screen, $13.75.
40x40 Radiant tripod model screen, $17.75.
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40x40 Da-Lite Versatol screen, $10.00.
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Victor Model 3, F:3.5 lens in focusing mount, $67.50.
Filmo 70A, Cooke F:3.5 lens and case, $77.50.
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Victor 4 Turret, latest, with Cooke F:1.8 lens, accessories and case, $152.00.
Filmo 70G, Super speed, with Cooke F:1.8 lens and case, $178.00.
In stock: new Bolex H-8 camera less lenses, $200.00. new Bolex H-16 cameras less lenses, $200.00. Sole leather case for same, $35.00.
Immediate delivery on new Bolex L-8, F:2.5 lens. $114.85.
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Defranne Universal Vertical title stand complete with magnifier for following cameras: Kodak 8mm; Bell & Howell 70DA; Kodak 16mm; Keystone 8. Your choice, each, postpaid anywhere in the U. S. A., $5.75.
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We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine equipment, all makes.
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• IMPORTANT to all cameramen: American Cinematoorapher Handbook and Reference Guide $4.00. 1600 ft. metal reels $1.95; 6 or more each $1.75. Professional large pan and tilt tripods $75.00 up. Cine Kodak, model A camera f:3.5, 400 ft. magazine $85.00. Another Cine Kodak A, 400 ft. magazines with title board for 5x8 titles $85.00. Sunshades for still and movie cameras, filters, screens, rewinds, soecial Filmo, focusing, 3 good lenses. Wooden Cine Special Blimp $85.00. 1000-2000 watt spotlights. Fresnel lenses $50.00 to $70.00 without stands. CAMERA MART, 70 West 45th Street, New York City.

• BOLEX H-8, ½" f:1.5 Hugo-Meyer, 1½" f:1.9 Dallmeyer, 1" f:3.5 Kodak, ½" f:3.5 Wollensak, filter slot—S filters, 3 extension tubes, microphotography focusing through lens, $325.00. H. CORONIS, Eldridge St., Nashua, N. H.

• NOTICE of Sale: 8mm. Zeiss Movikon 1:2 f lens and case; 8mm. Craig Projecto-Editor; and Sixtus; all good as new; offers received for all or separately. W. E. WRIGHT, Atty., Nevada City, Calif.

• SALE Movie Screens. 30x40 tripod glass beaded —new—factory cartons. Only $8.95 while they last. DAYTON FILM RENTAL, 2227 Hepburn Ave., Dayton 6, Ohio.

• CAPITOL 16mm. continuous projector complete with screen, $85.00. WILFRED NAYLOR CAMERA STORE Birmingham 1, Alabama.

• B & H SPORTSTER f:2.5, case cable-release, 6 filters, titler $75.00. H. CORONIS, Eldridge St., Nashua, N. H.

WANTED

• WANTED—8mm. movie projector in good condition with case 500 or 750 watt. Specify make, model and price desired. MR. KRUGER, 4928 Ella St Philadelphia 20, Pa. or phone DAvenport 0561.

• WANTED: Used equipment. Bargain list on request. PETERS 41-B South 4th St., Allentown, Pa.

• WANTED: 8mm. projector by private party. Advise model and price. L. STONE, 742 Columbia Shreveport La.

• WANTED—16mm. Kodachrome bird shots—no duplicates. Robins, cardinals, blue jays. BOX 884, HOME MOVIES MAGAZINE, 6060 Sunset Blvd., Hollywood 28, Calif.

• WANTED—Wide angle lens for Model K Eastman. JOHN TUCHLINSKY, Gilberts, Ill.

HELP WANTED—MALE

• MANAGERS wanted for 16mm. sound film libraries, experienced, draft-exempt. State age and full particulars. BOX 1144, HOME MOVIES, 6060 Sunset Blvd., Hollywood 28, Calif.

FILMS FOR RENT OR SALE

• "THE KODAK GIRL" starring Peggy Tippett; "Magazine Cover Girl" starring Francine Counihan, Georgia Sothern; "Glamour Dance" starring Rosita Royce; "Rumba" starring Caroline Ayres—100 ft. 16mm. $5.15. 50 ft. 8mm. $4.15 shipped prepaid. GRIFFIN FILM CO., Box 21, Ithaca, N. Y.

• GORGEOUS Girls—Waikiki Hula girls and Sarong girls, two breath-taking films. 8mm., 50 ft., $2.00; 16mm., 100 ft., $4.00 each. Travel, comedy, news and glamour newsreels. Movie screens, reels, cans, splicers, etc. List for 3c stamp. AUDET, Box 6520, Philadelphia, Penna.

• GLAMOUR Special: (until Aug. 15) "Starlet Revue," "Sarong Girls," "Beauty Brevities," "Lorelei," each, 8mm., 50 ft., $1.50 instead of $2.00; 16mm., 100 ft., $3.00 instead of $4.00. Complete lists, glamour sample, dime. Kodachrome 8-16mm. subjects too. JENKINS, 392-C, Elmira, N. Y.

• SCENIC VIRGINIA in 16mm. original Kodachrome. Subjects include Skyline Drive, Luray Caverns, Monticello, Shenandoah National Park. $12.50 per 100 ft., assorted subjects. 500 ft., $60.00. ROBERT C. HARNSBERGER, Luray, Virginia.

• BARGAIN Sale: 16mm. Sound Features and Short Subjects. Send for Complete List. MODERN SOUND PICTURES, INC., 1219 Farnam Street, Omaha 2, Nebraska.

• RENT 8mm.-16mm. films by the week. All subjects 35c and up. Catalogs. DAYTON FILM RENTAL, 2227 Hepburn Ave., Dayton 6, Ohio.

• SOUND and silent films at special prices. Large stock of 8mm.-16mm. camera films available. Send for large list. ZENITH, 308 W. 44th, New York, N. Y.

• SPECIAL Bargains: 8-16mm. films, sample and lists 10c. Also, fast film for 8-16mm. cameras. Bulbs for P-8 Univex projectors. MARSHALL, 413, Elmira, N. Y.

• SOUND and Silent Films exchanged, bought, sold, rented. Bargains always. New Free lists. FRANK LANE, 5 Little Bldg., Boston, Mass.

• SOUND films for sale or rent. Also slightly used bargains. Quality programs. Send for catalogues. JENKINS 16MM. AUDIFILMS, Lewisburg, Penna.

• 8MM. Films! All major producers. New used prints. Sales, exchanges, trade-ins. RIEDEL FILMS, Dept. HM-74, 3207 Joslyn Rd., Cleveland 11, Ohio.

• 8MM.-16MM. sound and silent films bought, sold, exchanged. Bargains always. Send for exchange plan. MULTIPRISES, Box 1125, Waterbury, Conn.

• 8-16MM. art films. List 10c refunded. GEORGE WILSON 4024 Girard, Philadelphia 4, Penna.

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• TIRED of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

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• TRIAL OFFER Movie Camera Film, 100 ft., 16mm., $1.90. 25 ft. double, 8mm., $1.25. Machine developing included. 100 ft. bulk double 8mm. on three cardboard camera spools, $1.50. AMBASSADOR, 479a Quincy Street, Brooklyn 21, N. Y.

• 16MM. Eastman Safety Positive. Special buy on 40,000 feet factory fresh stock, $4.00 per 400 feet, bulk. Postpaid. Limit three rolls. Will ship c.o.d. Sample 10c. FILMCRAFT, 4038 Broadway, Kansas City, Mo.

• BETTERPIX Outdoor Safety Film, 100 feet 16mm., $2.50; 25 feet double 8mm., $1.25. Free developing. Finished subjects sold, exchanged. Sound Library. BETTER FILMS, 742 New Lots, Brooklyn 7, N. Y.

• DURING August you can buy three 100 foot rolls 16mm. Ansco Hypan at the special price of $17.50 at STANDARD SALES, Box 154, Kansas City 10, Missouri. Will ship C.O.D.

• CAMERA film 100 ft. 16mm. processing included, $2.50. THE FILM EXCHANGE, 147 West 42nd St., New York 18, N. Y.

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• UNABLE to locate portion of shipment made some 18 months back consisting of some 7,000 feet of mixed Kodachrome and black and white 16mm. film on B & H 400 and 1600 ft. reels, all in humidor cans. Partial coverage of foreign travel; Spain, bull fight; Paris, Eifel Tower; Italy, Coliseum and monuments in Rome, Mt. Vesuvius; Venice canals and gondolas; leaning tower of Pisa. Night scene of S. S. Normandie in electric lights. London, London Bridge and Towers; Egypt, pyramids, native boy climbing date tree. Japan, street scenes; Mt. Fujiyama, boat trip down rapids. New York City, Brooklyn Bridge, Statue of Liberty; Niagara Falls; Jimmie Walker arriving on S. S. Europa. Scenes looking through life preservers on various ships. Liberal reward for any information leading to recovery of any or all of these films. Address all communications to A. H. HART, 2125 32nd Ave., San Francisco 16, Calif.

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• "HOW TO MAKE MOVIES FOR MONEY"—16-page booklet that tells you how to turn your movie making into a profitable hobby. Tells where to solicit business, how to get publicity, prices to charge and includes typical short subject scenarios. Price 10c copy. HOME MOVIES, 6060 Sunset Blvd., Hollywood 28, Calif.

• EVERY BOY or girl stamp collector will want these WAR INSIGNIA POSTAMPS, 25c for 50 with album explaining Combat Unit using each insignia. 200 different stamps with 4 albums, $2.00. POSTAMP PUBLISHING CO., 6060 Sunset Blvd., Hollywood, Calif.

STANDARDS of EXCELLENCE



Bolex

H-8
H-16
L-8

In science, art and industry there are standards by which all others within each sphere are judged. In the amateur motion picture field the standard of excellence is BOLEX.

Behind BOLEX are one hundred and thirty years of precision craftsmanship. The Paillard factories at Ste. Croix, Switzerland, are known all over the world for the excellence of the precision instruments they produce.

BOLEX cameras, beautiful to behold from outward appearances, are even more beautiful from a mechanical standpoint, inside their cases. Here, to the trained mind of the engineer, lies the secret to superior BOLEX performance; accuracy in every function and consistency in photographic results.

Nowhere, except in the Paillard factory, and by the trained hands of the craftsmen employed there, could such precise workmanship and mechanical excellence be embodied in motion picture cameras at current prices for BOLEX cameras. In fact, BOLEX excellence among substandard cameras offers no apologies for workmanship and design to standard studio cameras costing thousands of dollars each.

In America and all over the world, users of BOLEX cameras will support the claims made for it.

Get BOLEX as your first camera and save money by not "trading up to it." BOLEX is the ultimate in fine cameras. As you progress in amateur cinematography BOLEX will become more and more desirable. Therefore, we advise, get the facts and a BOLEX *NOW!*

The BOLEX H-8 for double-eight film, taking spools of 25', 50' and 100' capacity and the BOLEX H-16, using 16mm film, are identical except for the film size used. These cameras have every refinement and appointment including trifocal, parallax correcting viewfinders, critical visual focusing thru lens and ground glass, turret for 3 lenses, clutch to disengage spring motor, cranking by hand, forward or reverse, and rewinding without limitation, automatic threading and a host of refinements found in no other camera. The price of the H-8 or H-16 is $200.00, without lens, and this price is $65.00 below the OPA ceiling price.

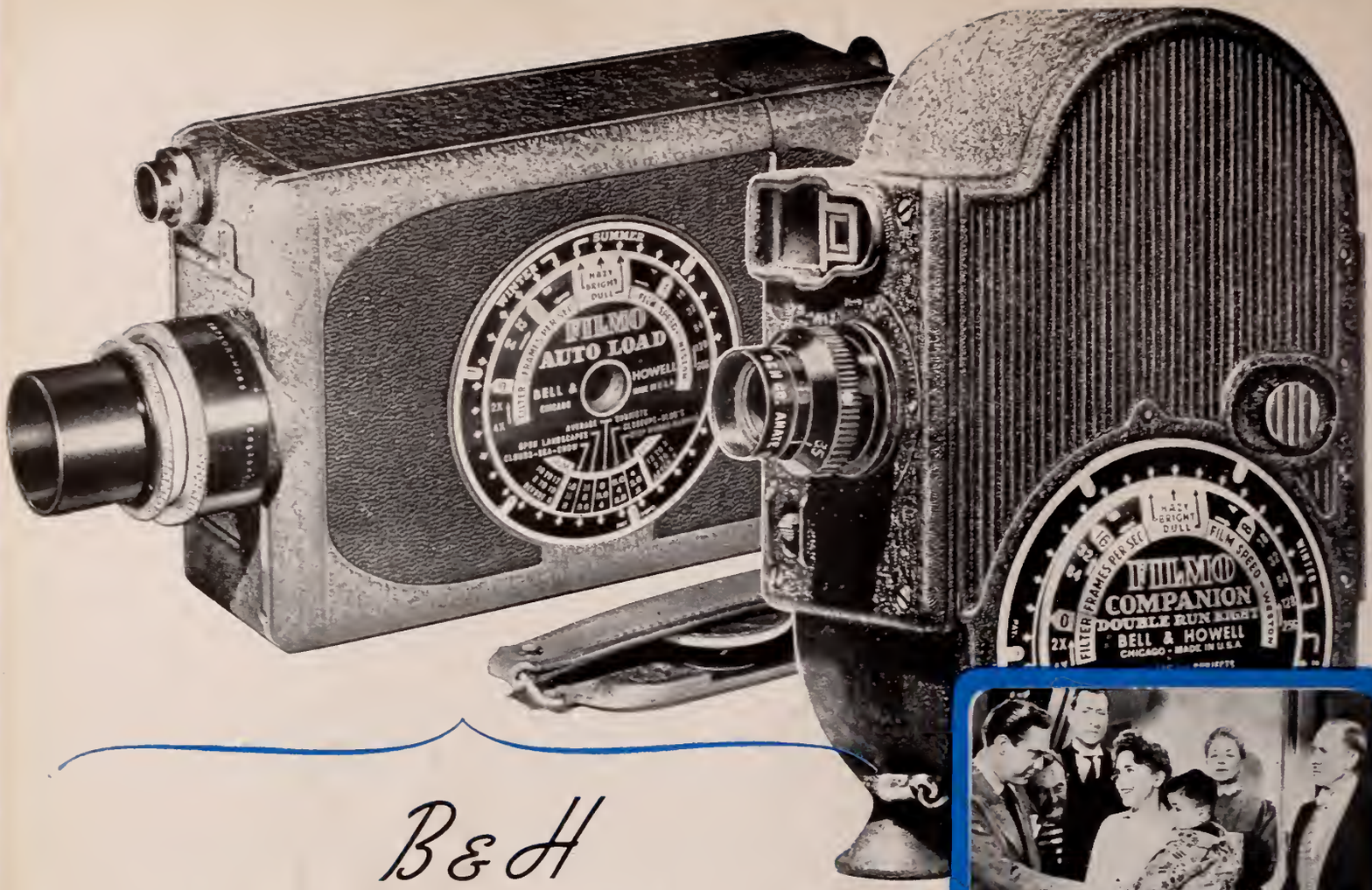


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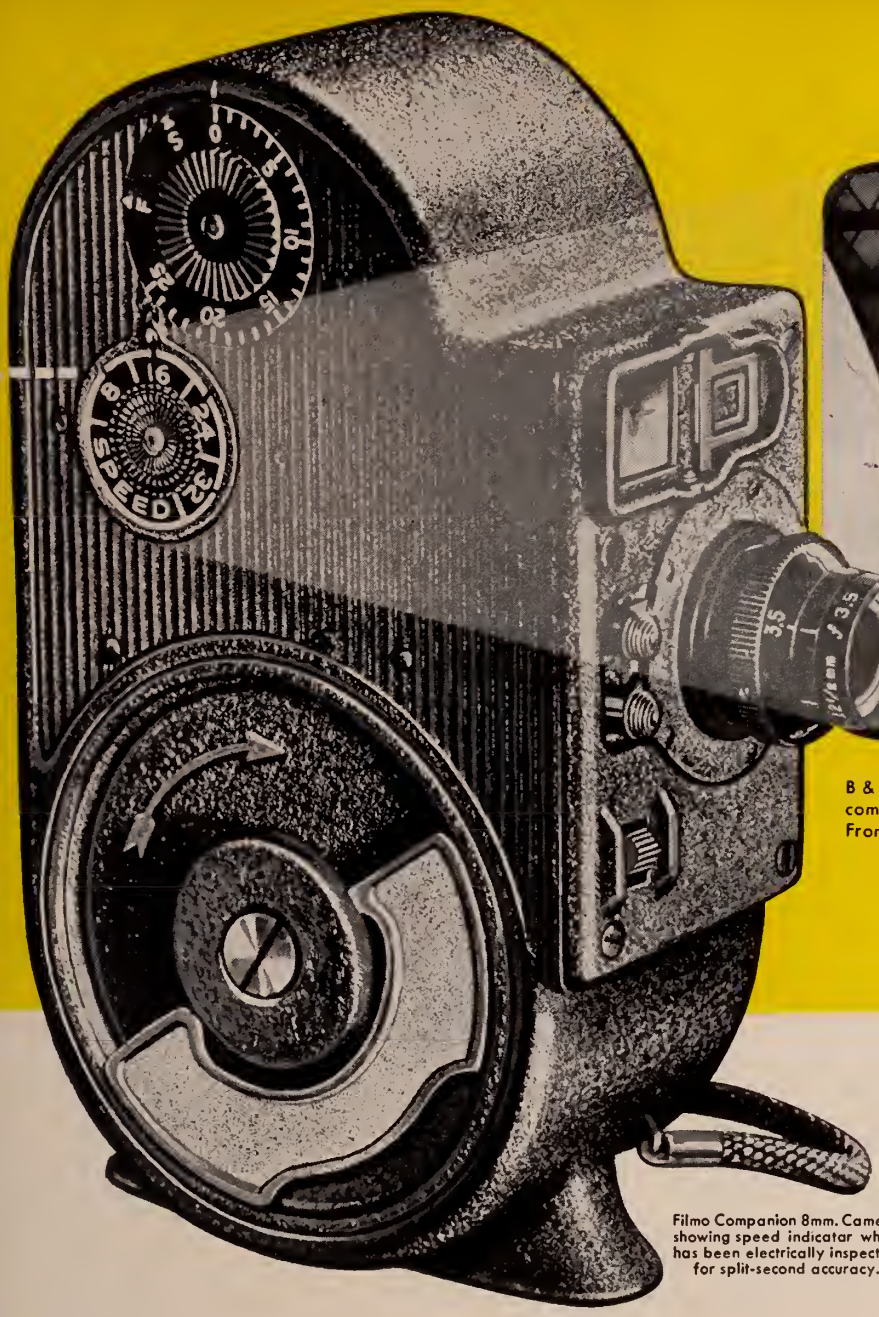
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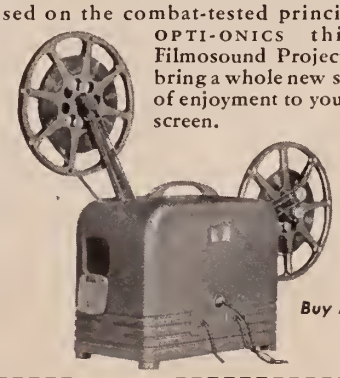
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home MOVIES

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HM-9

REVIEWS... of Amateur films

By J. H. SCHOEN

▸ EVERY filmer of amateur movies—whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 or 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

All films are returned promptly by insured express together with merit leaders and special analysis report.

RESTFUL INTERLUDE, 400 feet 16mm. Kodachrome, produced by George Kirstein, president of the Parkchester, New York, Cine Club, is notable for the filmer's effort to make a series of static scenic shots interesting by weaving a thread of continuity throughout the picture. The fault the thread becomes lost midway in the picture is overcome to some extent by picking it up again to close the picture logically at the end.

Kirstein begins his picture rather ambitiously. He has backgrounded his opening title with a 4-section split stage montage and it is fairly well executed. Evidently patterned after the montage backgrounds that are seen regularly in the opening titles of Fox Movietone newsreels, this effect is a tedious job to accomplish with camera by the amateur. The professionals produce it more accurately by means of trick optical printers. Nevertheless, Kirstein's effort to introduce the picture on the screen in a thoroughly professional manner with complete and novel opening titles is a commendable feature.

The picture begins with a living room scene showing a man and wife reading. The man dials the radio and his expression indicates the programs are not to his liking. He suggests to his wife that they look at some movies. She agrees, and projector and film are gotten out and the screening begun. Thus far, the effort to maintain continuity is successful.

Following this are numerous scenic shots of rivers, trees, colorful foliage and flowers. Kirstein wisely intercut, frequently, flashbacks of either the man or wife viewing the pictures on the screen. Of equal importance was some element of action in the scenics and this, unfortunately is missing to sustain the interest established at the beginning.

As projection of the scenic reel ends, a closeup shows the last foot of film leaving the projector gate and the takeup reel spinning without the operator snapping off the switch. The camera then pulls back to a medium shot to disclose the man asleep beside the projector. A cut to the wife shows her also asleep. Back to the projector, we see the takeup reel still spinning with the leader flapping wildly as the picture ends in a fade.

Photography is generally good throughout. Kirstein used a model 5 Victor turret camera with one- and three-inch lenses. Exposures were determined with a Weston Cine meter. A feature of the photography was the dissolve transitions from winter to spring and autumn to winter. These were successfully accomplished by photographing rear-projection of 2″ by 2″ Kodachrome transparencies. The picture has been awarded HOME MOVIES 3-Star Merit Leader.

THE JACKASS MALE, 250 feet 16mm. black and white, was produced by H. C. Nystrom of Burbank, California. This photoplaylet deals with the trials and tribulations of a couple of novice campers. The film opens with a young couple studying travel folders. Subsequent scenes show them packing equipment for an automobile trip with especial emphasis placed on scenes showing the husband readying his fishing tackle. Obviously he looks forward to some good fishing. But in the excitement of loading the car, the fishing tackle is left behind, and this is the end of what started out to be an interesting phase of the story.



Once the couple have arrived at their destination in the mountains, the fishing tackle is forgotten about. The husband never discovers its loss and there is nothing to indicate any consequences resulting from having left it behind. This, indeed, was the result of faulty continuity planning, for the action, once begun, should have been continued and logically disposed of. Those who see the picture invariably await the outcome without being satisfied.

The rest of the picture delineates the troubles of the couple in setting up camp. The husband is shown struggling with the tent. He's frequently interrupted by his wife to fetch water or to do other chores, and he never does get the tent pitched. At one point he hikes to a nearby stream to get a pail of water only to stumble and spill it on his return. His wife, disgusted with his bumbling, takes the pail and quickly fills it from a nearby hydrant. In final desperation, the couple are shown abandoning their camping project and the closing scene shows them obtaining lodging at a tourist auto camp.

In spite of this sketchy plot, the picture contains much of interest. Photographically, it is excellent. We especially praised execution of the dolly shot that opens the picture which began with camera centered in closeup on a stack of travel folders spread out on a small coffee table. Camera is then pulled back to show the couple seated on a davenport poring over the folders.

The editing is generally good and the only fault in this department is that some of the shots showing the man struggling with the tent were not cut short enough, slowing the tempo of the sequence. Nystrom used an Eastman model K Cine Kodak with a one-inch f/1.9 lens. The fades which are numerous and well placed were made by two methods: a fading glass, and by the dye proceess. The original story was written by Nystrom and his wife. Good titling further combined with the fine photography and editing to net this picture HOME MOVIES 3-Star Merit Award leader.

TRIAL AND ERROR, 200 feet 8mm. black and white, is another fine effort of Lon Wadman of St. Louis, Missouri, whose 3-Star picture, *Yes Sir, That's My Baby*, was reviewed in the May issue. His later effort definitely backs up the contention established by his previous picture that Wadman is a man to watch in future movie making contests. A good cameraman with a nose for entertainment angles, he possesses rare ability for originating good motion picture story ideas. A little more study devoted to direction and acting should greatly

• *Continued on Page 381*

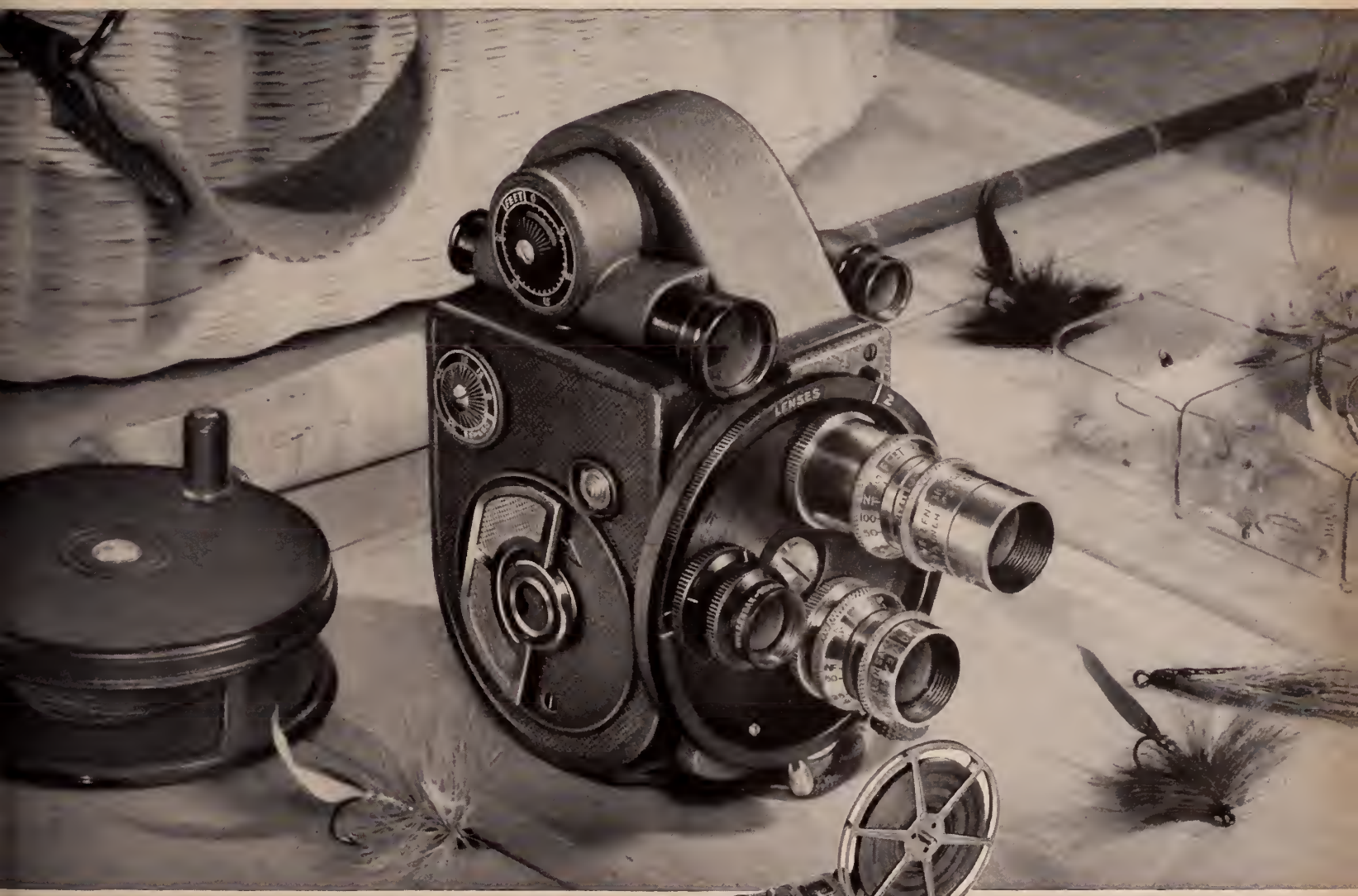


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Q: In answering Mr. Fail's query in "Information Please," April, 1944 issue, you suggested setting up an "aerial focus system" to aid in re-calibrating a lens adaptation where camera permits focusing on film. Will you kindly explain the meaning of "aerial focus?"

A: The subject of aerial focus is not too complicated and is something that will be of interest to every experimentally-minded cinebug with a smattering of learning in optics. When an image is examined on a very small ground glass, it is difficult to determine exactly where the point of best focus lies. If the image is viewed with a magnifying lens, grain of the ground glass is also magnified and no advantage is gained.

However, since the camera lens plus the magnifying lens can be used to form a telescope, the ground glass can be eliminated entirely in the process. The only catch is that these two lenses have several different positions at which they will form a sharp image. So one more thing is needed—a device which will insure that the "telescope" image will be sharp only when the image is being formed exactly in the plane of the film.

Suppose that crossed hairs are placed exactly in the film plane and the magnifier carefully focused so that the hairs are brought in sharp focus. In this position, the image through the camera lens will only be in focus when the camera lens is forming the "aerial image" precisely in the same plane as the crossed hairs, i. e., the film plane.

So much for theory. In actual practice, all that is necessary is to make a small cross in the middle of the ground glass with a finely-pointed and reasonably hard lead pencil. Then cover this with a small piece of microscope cover glass, cementing it to the ground glass with a drop of Canada balsam applied over the penciled cross. This will make the glass completely transparent at this point, and all trace of the rough "ground" surface will disappear, leaving the cross to remain clear. This, plus the use of any good magnifier or reading glass is all that is needed.

Surprisingly enough, the most accurate result is not obtained by noting when the image is sharp, since even such a precise arrangement presents some depth of focus. Best results will follow by setting up the device, focusing on an object, and looking through the magnifier. Keep the image of the cross absolutely sharp so that adaptation of the eyes doesn't deceive. Now move the head slightly from side to side. When the point of sharp focus is sighted, the image will not shift relative to the cross when thus observed. If it does move, then the focus is not sharp.

Another convenient method is to fit snugly into front of the camera lens, a cardboard disc into which is punched two small holes about ⅛ inch in diameter near the left and right edges of the lens. Sighting through the lens as before, a double image will be seen as in a range finder. As the camera lens is moved back and forth in focusing, a point will be found at which the two images merge into one, indicating the point of sharp focus.

Q: I am planning to adapt a 1 inch lens, originally used on a 16mm. camera, to my 8mm. camera. Will this adaptation cause any change in the f stops of the lens?—C. S., Lynchburg, Va.

A: No, the stop values remain the same if the lens is mounted on the camera with the same relation to the film plane as when used on the 16mm. camera. Where such a lens is mounted in an extension tube, setting it farther ahead, thereby increasing its focal length, then the f values would be changed. This is further explained in an article beginning on page 146 of the May, 1943, issue.

WAR FILMS

Not everyone has opportunity to see all the newsreels showing latest invasion pictures. But every home movie enthusiast can see these pictures in the comfort of his parlor. Your photo dealer can supply Castle and Official Films releases in 16mm. sound of thrilling war action; he can rent you a sound projector, too, for screening the films. Get a party together for tomorrow night and show your guests thrilling sound movies.

Q: The last roll of film I shot is badly under-exposed. Most of the scenes, quite important to me, cannot be re-filmed. Is there any way in which this film can be reprocessed to lighten the image?—C. A. S., Beaver Dam, Wisc.

A: Your film can be lightened to a certain extent by treating it in a "reducing" bath composed of the following formula:

Solution A

Water 1 oz.
Potassium Ferricyanide 15 gr.

Solution B

Water 32 ozs.
Sodium Thiosulfate (Hypo) 1 oz.

When thoroughly compounded, add solution A to solution B and immerse the film immediately. When film has been lightened to the desired density, remove from solution, wash thoroughly in running water and dry. Two precautions: the solutions decompose rapidly when mixed together, so must be used at once; also, film to be treated should first be soaked in water a few minutes to soften the emulsion and make it more readily receptive to the reducing bath.

Q: When winding back film in the darkroom, what color safelights can be used with various films?—J. F., Detroit, Mich.

A: For positive film use a red, yellow, orange or green safelight. For ortho and semi-ortho films, use a red safelight. For panchromatic films, use the regulation green panchromatic safelight. Kodachrome and other color films cannot be exposed to safelights of any color and must be handled in the darkroom in absolute darkness.

Safelights, to be truly "safe," should be kept at a maximum distance from the film and should never be too bright. A 10 or 15 watt bulb is usually recommended for safelights of all types.

Q: Instructions on title making frequently state, in regard to placing title card in front of camera, "to measure distance from lens to title." Which lens is meant—the camera lens or the auxiliary lens?—A. W. D., Comptche, Calif.

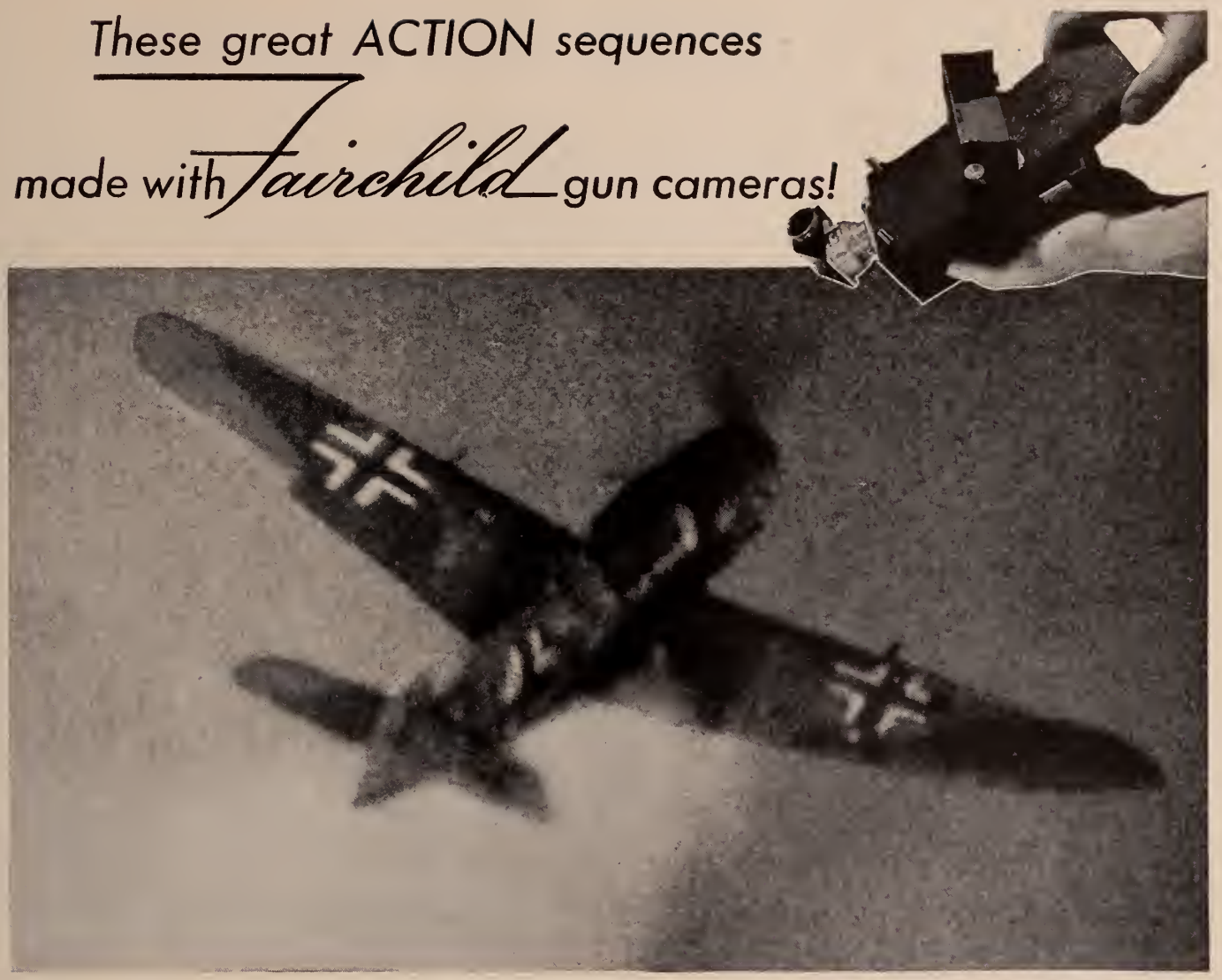
A: When an auxiliary lens is employed in filming titles, the distance from title card to lens is calculated from title card to position of the iris diaphragm of the camera lens. Position of iris diaphragm may be determined from the adjustable ring on lens that regulates opening and closing of aperture. This is usually located about the center of the lens.

Thus, if you are using a 5 diopter lens which calls for an 8-inch focusing distance, set title card 8 inches forward from iris adjustment ring on camera lens.

Q: In shooting trick titles, how can I mount my camera upside down on my titler and still be sure lens is accurately centered on title? — F. B., Santa Cruz, Calif.

• *Continued on Page 388*

These great ACTION sequences made with Fairchild gun cameras!

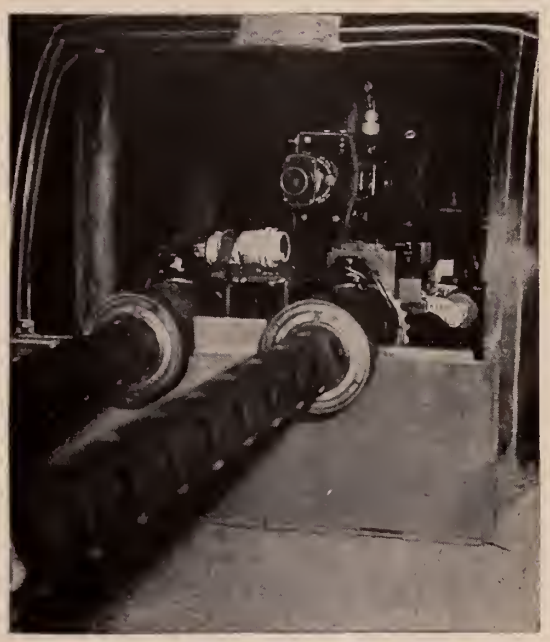


In newsreels recently, you've probably seen plenty of movie sequences showing Messerschmitts, or Zeros, being literally 'blasted' from the skies. These pictures were taken originally *not* to furnish you with entertainment; rather, to furnish our armed forces with *indisputable proof* of enemy planes destroyed!

These pictures are taken with a very unusual type of 16 mm movie camera . . . known as the Fairchild GSAP. Mounted close to the plane's guns, and to follow the bullets' course, these cameras automatically 'grind' while guns are firing, and stop only after the last bullet has reached the target or the target area.

You might well ask . . . "how can such a light, compact 16 mm camera operate so dependably in face of the incessant pounding and vibration from engines and guns?" The answer, of course, lies in its unique design and in its precision manufacture. Designed in cooperation with U. S. Army and Navy experts, it is built to the same precise standards which have kept Fairchild constantly in the aerial camera lead.

It's the kind of camera every movie owner some day hopes to own.



The Fairchild Gun Sight Aiming Point Camera is mounted close to the guns, to *record* all action.

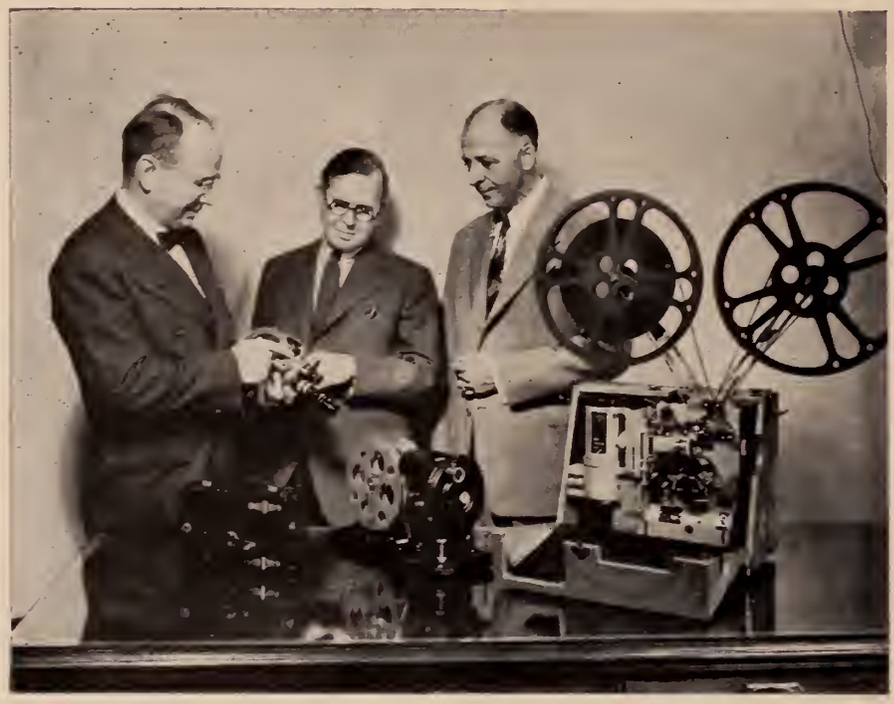
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THE STORY OF AERIAL PHOTOGRAPHY IS THE STORY OF FAIRCHILD CAMERAS

CINE ROUNDUP

★ News Topics of Interest in the Realm of Movie Making



• Samuel G. Rose, executive vice president, A. F. Victor, president and Ernest G. Schroeder, general sales manager of Victor Animatograph Corporation at ceremonies marking the 21st birthday of the 16mm. industry compare modern Victor sound motion picture equipment with the first 16mm. camera and projector ever produced. Mr. Rose and Mr. Victor have been associated for 34 years in the non-theatrical motion picture industry.

Tribute to the inventive genius and vision of Alexander F. Victor and his associates in the Victor Animatograph Corporation was paid by leaders in the non-theatrical motion picture industry, government officials and local business men at a dinner and ceremonies commemorating the "Coming of Age—21st Birthday of the 16mm. Industry" at Davenport, Iowa, on August 12th.

Early in 1923, Mr. Victor designed and produced the first 16mm. projector and camera. Eastman Kodak Company produced the first 16mm. film. The production of both, giving birth to the 16mm. industry and the home movies hobby in this country, was announced simultaneously by Victor Animatograph Corporation on August 12th of that year.

One of the exhibits at the dinner was a reproduction of a full page advertisement in the Davenport (Iowa) Times bearing the date August 12, 1923, announcing on behalf of the Victor Animatograph Corporation, the first offering of these products to the world. Other interesting exhibits included the first Victor 16mm. camera and projector.

The part since played by Mr. Victor's invention in business and international affairs was also dwelt upon by various speakers during the program that followed the dinner. Dr. V. Clyde Arnspiger, vice-president of Encyclopedia Britannica Films, Inc., asserted in a talk dealing with educational aspects of 16mm. films:

"We are interested in the education of the human race, and only in truth can we be made free. There is no other tool that will make us free except the truth, and this medium of communication which we have all been interested in, makes possible for the first time in the history of the world the truth to the millions upon whom depends the realization of our democratic society.

"I think it is terribly important for us to realize that we have in our midst a man whose vision, whose prophecy and whose whole organization had the guts and the nerve back in 1911 and for the succeeding 33 years to make, as the theme of their publicity, the importance of bringing the truth, the whole truth and nothing but the truth to the public."

★ ★ ★

Canada is taking fullest advantage of 16mm. films for educational and instructional purposes. The Dominion's National Film Board is actively producing and acquiring releases to cover a wide range of subjects. Prints are made available to both urban and rural audiences.

With the cooperation of various Provincial departments, Canada's National Film Board has organized many 16mm. circuits that regularly cover the hinterlands and factories, where informative and educational training films are shown. Dominion radio broadcasts to schools on travel and geographical subjects are keyed to films relating to same subjects and these films are released to schools to augment the instructive radio programs.

★ ★ ★

Fotosound Studios, New York City, offer a new service catering to amateurs desiring to add sound to their 16mm. films. Pictures may be shipped to the studio by any amateur together with script and cue sheets, and the company will add sound to the film as directed. Another feature is the availability of Fotosound Studios to cine clubs. Groups may rent the studio for production of their own sound films. Where necessary, Fotosound's equipment and technicians may be engaged to go out on location for amateur productions.

★ ★ ★

Explorers, sportsmen, and ordinary sight-seers can look forward to a new prism binocular with a 16mm. motion picture camera built so compactly into its interior that the whole will be little if any larger than standard prism field glasses, reports *Business Week*, industrial trade paper.

Though it will have a capacity for 25 ft. of film (to be shot continuously or a few frames at a time), there will be no ungainly protrusions on the instrument to reveal its dual nature.

As a user surveys the postwar landscape, follows a horse race, or watches a pretty girl in the building across the way—and wishes to record his visual impressions for posterity—he will press a button which will throw a prism into the light path of the binoculars' left barrel, bending the light rays into the camera and throwing it into operation. Until the button is released, the user's left eye will be given a rest while his right eye continues to follow the progress of events through the right barrel.

★ ★ ★

What some people won't do to get into movies! It has been reported that since the Texas State Prison, at Austin, Texas, inaugurated a system of making movies of every inmate, "guests" have increased in number. Instead of keeping a file of "stills" of prisoners or wanted

• *Continued on Page 386*

The War Isn't Over . . . but

If you want to be among the first to own a new camera when the war is over—put your reservations in now and get on the priority list. We have a safe plan for you.

No, the war isn't won yet — but when the glad news comes — people will urgently want photographic equipment of all kinds and want it immediately.

At present, all our camera and lens manufacturers are concentrating on the business of making equipment to bring Victory nearer. With Victory approaching, some members of the industry will go back to civilian production. When they do, they will produce once more the cameras and equipment they stopped making on "M" day — the finest models that were available prior to the war.

We, at Willoughbys, are trying to solve the problem of how to distribute this partial production fairly and equitably, at prices prevailing at time of delivery, so that we may maintain the square-deal policy of Willoughbys in distribution as well as service. We have planned this priority system as the fairest means of serving all who look to Willoughbys for the finest in photographic equipment.

Here is the plan:

Listed here are the models that will be first to go into production again. Check the one you want. Sign your name and address clearly. Send it to us with a remittance of $5 as a deposit on your purchase. Your order will be registered and numbered as soon as it is received and will be filled when your number is reached. First come—first served (in the democratic way). If you decide later that you do NOT want the item you have ordered, you may cancel at any time before delivery—your deposit will be returned on request and your priority cancelled.

Here is the list--- *check your selection, fill in coupon and mail entire list and coupon to us.*

CLIP HERE

8mm. MOVIE CAMERAS

EASTMAN
- ☐ Cine Kodak 820 with f 3.5 lens
- ☐ Cine Kodak 825 with f 2.7 lens
- ☐ Cine Kodak Mod. "90" Magazine with f 1.9 lens

BELL AND HOWELL
- ☐ Companion with f 3.5 lens
- ☐ Sportster with f 2.5 lens
- ☐ Aristocrat Turret with f 2.5 lens

KEYSTONE
- ☐ Model K-8 with f 3.5 lens
- ☐ Model K-8 with f 2.5 lens
- ☐ Model K-8 with f 1.9 lens

REVERE
- ☐ Model 88 with f 1.9 lens
- ☐ Model 88 with f 3.5 lens
- ☐ Model 88 with f 2.5 lens
- ☐ Model 99 Turret with f 2.5 lens
- ☐ Model 99 Turret with f 1.9lens

16mm. MOVIE CAMERAS

EASTMAN
- ☐ Cine Kodak Model "K" with f 1.9 lens
- ☐ Cine Kodak Magazine with f 1.9 lens
- ☐ Cine Kodak Model "E" with f 1.9 lens
- ☐ Cine Kodak Model "E" with f 3.5 lens

BELL AND HOWELL
- ☐ Filmo Model 70 DA Turret
- ☐ Filmo Model 70 E
- ☐ Filmo Autoload Magazine
- ☐ Filmo Auto Master Turret Magazine

} fitted with 2.7 or f 1.5 lens

KEYSTONE
- ☐ Model A-3 with f 3.5 lens
- ☐ Model A-3 with f 1.5 lens
- ☐ Model A-7 with f 2.7 lens
- ☐ Model A-7 with f 1.5 lens

16mm. MOVIE CAMERAS

VICTOR
- ☐ Model 3 with f 2.7 lens
- ☐ Model 5 with f 1.5 lens

MOVIE PROJECTORS

8mm.
- ☐ EASTMAN
- ☐ BELL & HOWELL
- ☐ AMPRO
- ☐ KEYSTONE
- ☐ REVERE

16mm.
- ☐ EASTMAN
- ☐ BELL & HOWELL
- ☐ AMPRO
- ☐ KEYSTONE
- ☐ VICTOR

EXPOSURE METERS

WESTON
- ☐ Master

GENERAL ELECTRIC
- ☐ D. W. 48

OE JUR
- ☐ Critic
- ☐ 5 A

FLASH SYNCHRONIZERS
- ☐ ABBEY
- ☐ KALART
- ☐ MENOELSOHN
- ☐ GRAFLEX

ENLARGERS
- ☐ SOLAR
- ☐ EASTMAN
- ☐ SIMMON OMEGA

16mm. SOUND PROJECTORS

AMPRO
- ☐ Model YSA

EASTMAN
- ☐ Kodascope FS 10

BELL AND HOWELL
- ☐ Filmosound

VICTOR
- ☐ Model 40

TELEPHOTO & WIDE ANGLE LENSES FOR 8mm. & 16mm. KODAK MOVIE CAMERAS

EASTMAN
- ☐ 9mm. KODAK ANASTIGMAT f 2.7
- ☐ 15mm. KODAK ANASTIGMAT f 2.7
- ☐ 38mm. KODAK ANASTIGMAT f 2.5
- ☐ 50mm. KODAK ANASTIGMAT f 1.6
- ☐ 63mm. KODAK ANASTIGMAT f 2.7
- ☐ 76mm. KODAK ANASTIGMAT f 4.5

ARGUS CAMERAS

35mm. SIZE
- ☐ Model A with f 4.5 lens
- ☐ Model A-2 with f 4.5 lens
- ☐ Model A-3 with f 4 lens and meter
- ☐ Model CC with f 4 lens and Electric meter
- ☐ Model C-2 with f 3.5 lens and coupled range finder
- ☐ Model C-3 with f 3.5 lens, coupled range finder and Flashgun

TWIN LENS REFLEX
- ☐ 2¼ x 2¼ Argoflex with f 4.5 lens

Enclosed $5 for deposit (which I may have returned on request at any time before delivery)

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Clip this list and mail with your name and address.

Name

Address

City State

H.M.

A Movie Camera Fan is MADE...not born!



Jim's first movie shot was of his girl Judy, the day they graduated from State. What a thrill for Jim to own one of the first Universal movie cameras and projectors! Home movie equipment had been too expensive for Jim—until the Universal hit the market.



Their honeymoon lasts forever on films Jim took the next year, on their Great Lakes wedding trip. Thanks to Universal thousands more people like Jim and Judy became home-movie fans. In that one year, the number taking home movies more than *doubled!*



A new star is born . . . and Jim has movies of him from the age of two weeks up! His favorite is this shot of Junior's first step. By then Jim had graduated to the Universal Cinémaster—one of the finest 8-millimeter home-movie cameras on the prewar market.



OFFICIAL U. S. NAVY PHOTO

Jim's in the Navy now . . . far too busy to take movies! Jim and fellow officers today scan seas and skies for the enemy . . . with Universal Navy binoculars. For Universal, too, is at war . . . producing precision optical instruments for the armed forces.



But tomorrow . . . home! This is a shot Jim dreams of taking in the not-too-distant future, perhaps shooting it through the window of the train as it pulls into Centreville station, with Judy and son eagerly waiting to welcome him home for good!



Even better movies will be easy for Jim. For Universal's wartime achievements . . . pioneering new methods of mass-producing precision military optical instruments, will lead to even greater cameras and equipment. *Expect YOUR next camera to be a Universal!*

Remember: One photograph from home is worth a thousand words to a Serviceman

UNIVERSAL CAMERA CORP.

NEW YORK • CHICAGO • HOLLYWOOD

There's only one flag we're prouder of!

Peacetime Manufacturers of Mercury, Cinémaster, Corsair Cameras and Photographic Equipment

HOME MOVIES

Published in Hollywood

SEPTEMBER 1944



• Exposures like this make perfect color duplicates. Here, background and foreground are equally well lighted which is vital to sustain detail in the duplicate.

DOLLARS IN DUPES

Perfect Exposure In Originals Secret of Successful Color Duplicates

By GORDON HALSEY

THE increased commercial use of 16mm. films in recent months has opened up profitable opportunities for filmers with good 16mm. color footage. Stories are common of amateurs with more than average filming skill who have disposed, at a nice profit, footage shot in 16mm. Kodachrome of some interesting or unusual scene or event. Many of those fortunate to be in the vicinity and who captured 16mm. color shots of the early eruptions of Mt. Paracutin, the bustling new volcano in Mexico, have had no difficulty in selling their films for many times the original raw stock cost.

Several Hollywood studios have been buying 16mm. color footage that can be used in Technicolor process shots and some which is potential short subject material. Enlarged to 35mm. Technicolor, substandard color movies, when accurately exposed, cannot be distinguished on the screen from original Technicolor. Then there are the 16mm. commercial film producers and distributors ever on the lookout for good 16mm. color films with educational or entertainment value. These are purchased for duplication and commercial release.

Burton Belknap of Seattle recently sold several hundred feet of Kodachrome covering Seattle and the Inland Empire to a 16mm. producer for educational release. Leo Caloia, Los Angeles 16mm. filmer, has sold several 100 foot Kodachrome subjects to a Hollywood 16mm. producer-distributor with post-war plans for extensive distribution of 8mm. and 16mm. short subjects in color. Another filmer, now enroute to Central and South America, holds an option from a major studio promising purchase, at $4000 per 400 feet, of all acceptable 16mm. color film brought back and offered them. There are others, but lack of space prevents recounting them here.

Obviously such opportunities fall only to those skilled in obtaining perfect color exposures and who are wise in the ways of protecting their original films against damage in order to insure flawless duplicating. Good subjects in color, to be marketable, must be perfectly exposed and the film free from scratches or other blemishes to insure satisfactory duplication or enlargement. Color films that are screened several times usually are not acceptable for duping, because

• *Continued on Page 378*



• Typical of color scenes requiring careful flat lighting is this group shot. Unless light intensity is equal over the entire area, shadows in background and other dark areas will build up in the duplicate, making details indistinguishable.

MOVIE PLOTS IN TITLES...

A Page of Title Cards that Offers Continuity Ideas

AGAIN this month we present the usual selection of titles with suggestions for filming movies becoming them. Not often recognized is the fact this exclusive monthly HOME MOVIES' feature offers more than titles for films—it offers in the titles themselves, story ideas for making interesting movies instead of hit and miss shooting.

Next time you have film and have the urge to use your camera, get out this issue of the magazine and turn to this page. There's a timely title suggesting picturing the wartime activities of the home front; two that suggest filming ideas involving young children; and two seasonal suggestions in the titles pertaining to pictures of carnivals and vacations.

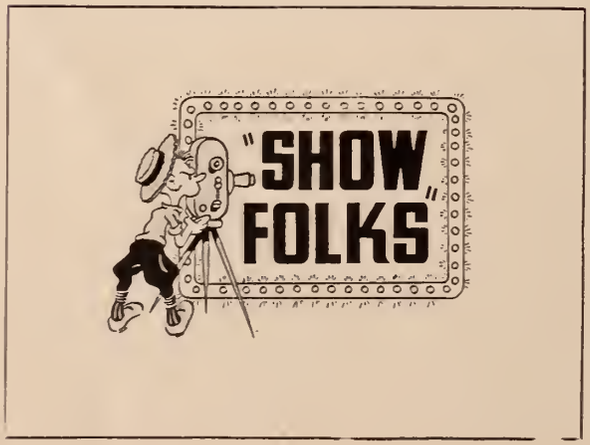
The filming ideas are necessarily sketchy. But if one appeals to you, get out paper and pencil and elaborate upon it. Some of the ideas can be expanded into full reel scenarios. Most of the titles may be tinted with crayon or water colors for use with color film.



WHAT are the sacrifices being made in your community on the Home Front? No matter what, they invariably offer movie making possibilities. Gas rationing, Victory gardening, Red Cross activities, and civilian defense, to mention a few, offer contunity ideas waiting for your camera. Contrasts between pre-war and current-day habits are good material. Have you a shot of the yard 5 years ago? Now make a similar shot of the yard today with its Victory garden, etc. Splice these together for contrast. Or show Dad's vacation scenes made several years ago in contrast with his activities today—wearing his air raid warden helmet and reading his Civilian Defense manual, or participating in fire drill. Other smilar ideas will suggest themselves.



CHILDREN have a way of getting acquainted quickly, and the annual vacation at the lake, ocean, or the country is hardly under way before the kiddies have made new friends with the neighbor children. These are excellent filming possibilities, since vacation play in new surroundings and new playmates is so different from play at home with old toys and friends. Let the children provide their own action. They can think up more things to do than can parents, and they much prefer activities of their own choice. Whatever they do usually makes interesting filming material. Watch and wait with camera ready, then when an unusual situation is about to occur, film it.

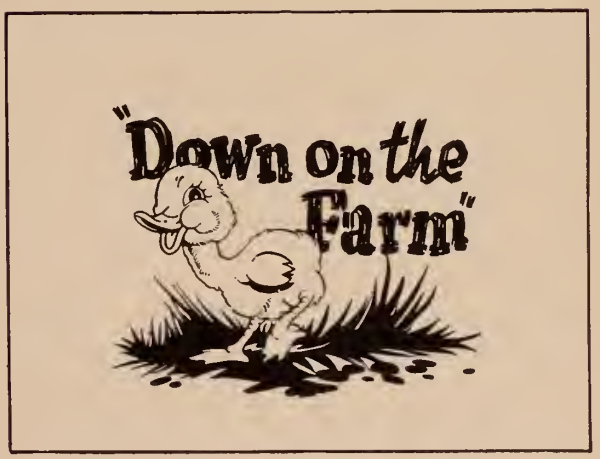


WITH the great amount of traveling now being done by show folks between service camps, bond tours, etc., practically no portion of the country is immune from an occasional appearance of some Hollywood celebrity. Some of the boys who have their cameras with them in camp have made good closeups of film stars. Several filmers have gotten excellent shots of Sonje Henie in her traveling Ice Revue. And many of the better known personalities are continually making local appearances in stage plays, special radio broadcasts, bond rallies, and similar events. To complete the reel a few shots from your local movie screen might be attempted with fast lens and fast film.

FOURTH of July, Labor Day and other special occasions often bring to town the Carnival with its colorful ferris wheel, merry-go-round, etc., and the side shows with their freaks and animated barkers. All are interesting to watch and equally interesting to film, especially in color. Begin by capturing with your camera the erection of tents and equipment, the garish banners going up, trucks unloading pop, ice cream, etc. — action which will add much to your continuity and create interest. Don't overlook picturing faces of spectators. Capture expressions of children as they watch the performers and clowns. Film the sideshow barker as he ballyhoos the "big attractions." Close with shots of the carnival being dismantled and packed away.



FARMS and country estates offer much in movie material that can be filmed in continuity and thus make an interesting and complete reel. The full scope of activities on the farm can be pictured from daylight to dawn, or some particular phase such as planting or harvesting can be filmed, always with continuity in mind. Children can form the basis of continuity as they are shown visiting and playing with the chickens, turkeys, geese and live stock. Here opportunities are abundant to make excellent human interest shots in closeup of a child holding a baby lamb or pig, petting a day old colt, or trying to catch a young calf. The search for colorful pumpkins among browning cornfields can end with making jack-o-lanterns.



CHILDREN like to pretend in their play that they are pirates or buccaneers, movie stars or perhaps cops and robbers. Staging such activities with the children dressed in adult clothes—as is their playtime habit—is incentive for almost endless movie making. Get the youngsters together, for example, and have them play "train." Place several boxes in a row with an extra large one for the locomotive. The engineer starts the train and the children gaze and point at distant scenery as they pass. At the editing board, scenic shots previously filmed can be intercut to indicate on the screen this is what they see in their make-believe travels. A pirate cruise can be staged with a quickly constructed raft on a nearby lake or river.



YOU may not take the vacation trip you hoped for this year but undoubtedly you will spend a vacation closer home doing many things instead of fishing, hiking or hunting. A visit to a nearby relative on an A coupon or via overloaded chair car, a one-day fishing expedition in a local stream, golf, tennis, badminton games, and even painting the fence—all of these furnish good movie material if properly planned and filmed, and thus add a leaf to your ever-growing moviebiography. Brief vignettes of these activities should be highlighted with moments of humor where possible—sly comedy deliberately underplayed. Show Dad, asleep in hammock, annoyed by fly on nose; sonny catching one fish after another while Dad, nearby fails to get a nibble, etc.



WRITING COMMENTARY FOR AMATEUR FILMS

By DON MORRISON

THE increasing production of documentary, training and instructional films has brought a greater interest in the art of commentary—those descriptive words spoken by a narrator as the film unfolds on the screen. As with other cinematic techniques, the writing and speaking of commentary has developed slowly by trial and error, without benefit of textbooks. It has become an important cinematic attribute—one that can either save film or easily ruin what might otherwise be a clear and interesting one.

The writing of commentary is of interest, too, to the amateur movie maker. The trend is growing among amateurs, along with the increasing use of sound, to improve presentation of films on the screen with commentary describing them. Whether this commentary is recorded on discs to be played on turntables, or on a sound track which later is to be combined with the picture, or simply given orally as the picture is screened, good commentary technique is important to successful screen presentation of films demanding running descriptive comment. For the serious amateur, therefore, writing commentary becomes a new and interesting phase of the art of making movies.

Regardless how good a documentary or non-theatrical film is photographically or in subject matter, the final effect depends upon the commentary. The function of the commentary is to supply any data the film cannot, by itself, fluently project. The commentary can be boringly incessant and thereby ruin the picture. It can be banal and pointless. It can, through the commentator's effort to be clever, be burdened with too many diversionary remarks to the detriment of the picture.

If it is the purpose of commentary to provide details which tend to further the understanding of the picture as it is viewed from the screen, it is confusing as well as superfluous to reiterate in spoken words what the picture already shows. Most audiences prefer that it be left to their intelligence to appraise the action and meaning of the picture on the screen, accepting commentary as it is necessary to clarify something they want explained.

The growing practice of screening government short subjects in theatres, and information and training films in industrial plants, etc., affords the amateur film maker opportunity to study modern methods as applied to commentary writing and narration. The better films of this kind will be found most effective where the narrator's voice is heard at intervals, instead of continually for the entire length of the film—a fact we point out here as "lesson one" for the student of commentary.

In the final analysis, pictures speak far more fluently than words, and this is even more true with color films because color reveals more detail and greater depth of perspective than does black and white. For this reason, commentary for color films should be deliberately underplayed and used more as a strengthening complement or interlineation.

Perhaps you have a vacation film to which you may wish to add spoken commentary to explain interesting points and describe activities as the picture unfolds. If the picture is in color, scrutinizing it carefully for its pictorial highlights will reveal points where commentary will be least desired and where the audience will wish to absorb the scene in silence.

Conversely, as scenes introduce a new locale or activity, commentary should describe them briefly. Where closeups of some unusual action or object were omitted in the filming, the shortcoming may be skillfully vindicated by fitting commentary. Otherwise, commentary should be kept as brief and simple as possible. Here the old adage, "Silence is golden," is most applicable. The sentences, to be effective, are best separated by intervals of silence, permitting the scenes to register alone by virtue of color or action, or both.

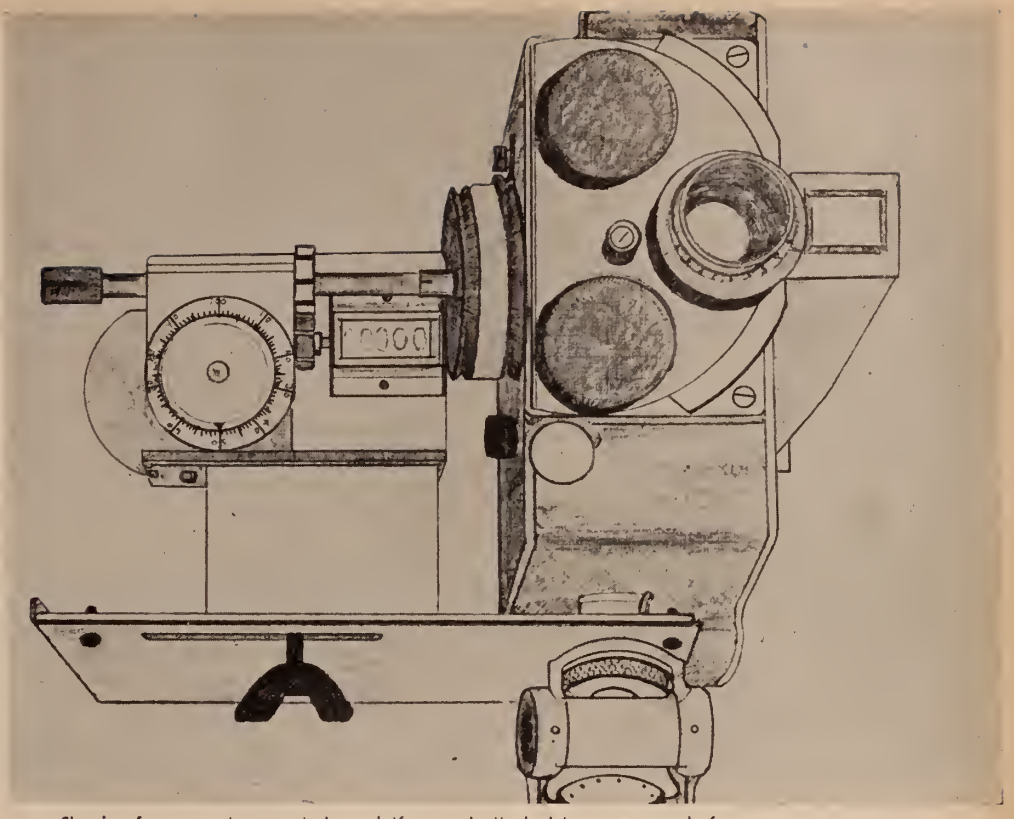
When scenes show a specific action detail or operation, the commentary may run the full length of the scene or sequence in order to amplify what is being shown and thus increase the audience's understanding of it. Where scenes are broader in scope, such as a panorama of Yosemite valley or a long sweeping shot of a beach scene or mountain lake, or of a closeup of a person, character, or object, there is rarely need for commentary. Here, the background music, raised to normal level, will more effectively heighten interest.

One common error among novice film commentators is the inability to sense when the commentary should begin. There is always a point at the beginning of a picture and in subsequent sequences where the commentary should begin. Some commentators learn this only after considerable trial and error, while others come by it intuitively.

• *Continued on Page 382*



• Commentary can save film, reduce footage. Its purpose is to supply facts which the film itself does not readily project. It should not repeat in words what already is pictured on the screen, but rather amplify what is shown, thereby stepping up audience perception.



• Showing frame counter mounted on platform and attached to camera ready for use.

BOLEX FRAME COUNTER

By PAUL KASSEN

USING two non-restricted mechanical items still purchasable—a Veeder counter and a speed indicator such as used by mechanics in testing r.p.m. speeds—I constructed a frame counter for my 16mm. Bolex camera. While the basic model Bolex camera happily permits winding back film for fades, dissolves, etc., it does not provide a built-in frame counter by which the number of frames wound back or forward may be recorded. A frame counter is offered by Bolex as a separate accessory, but these are not always readily available. Therefore, my home constructed frame counter resulted.

Considerable mechanical work was involved in preparing the brackets by which the two units are held together and then attached to the camera, but most of this was done with hack-saw, files, and other home workshop tools. The entire gadget was hand made.

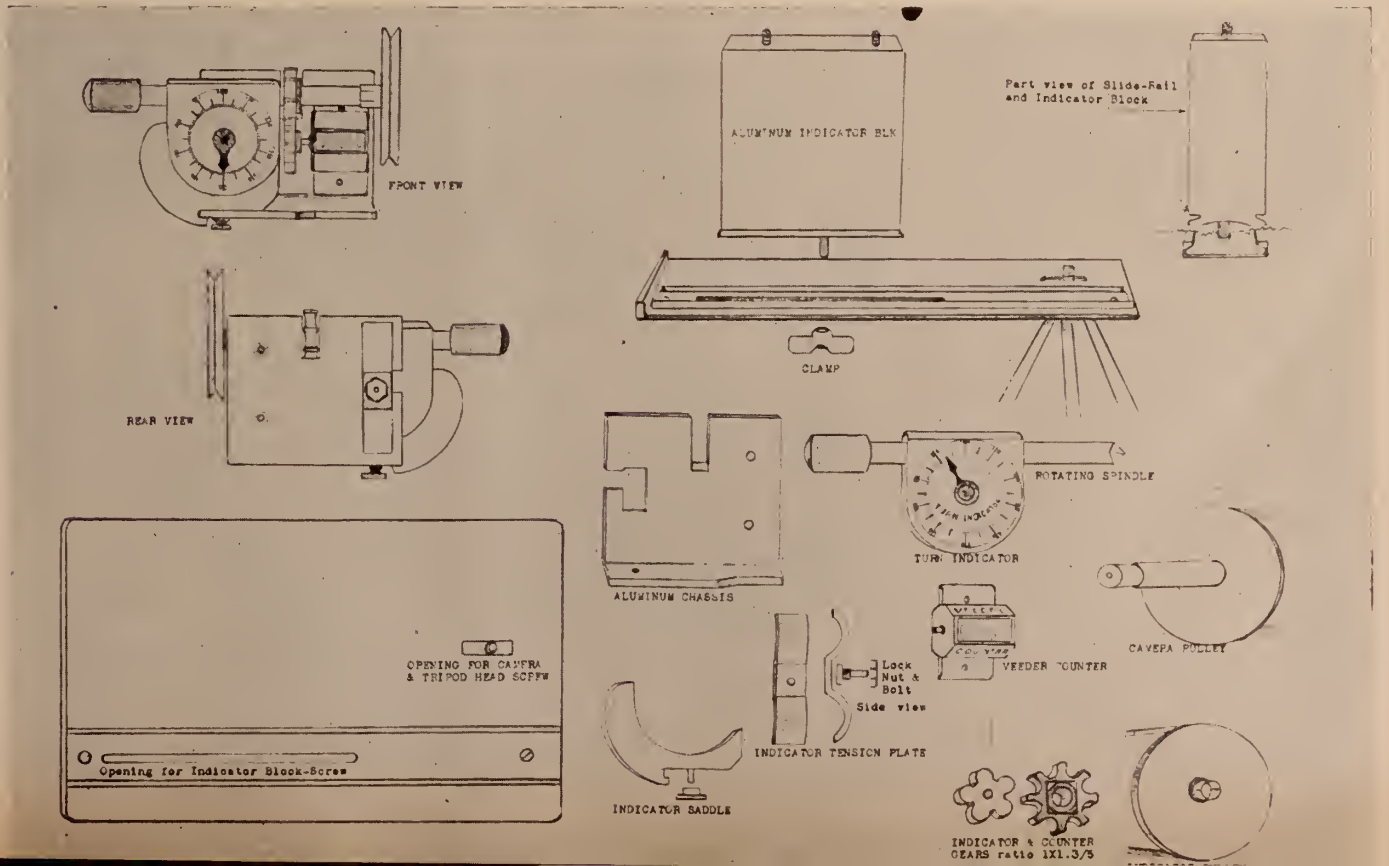
The speed indicator dial registers the number of turns of the camera hand-crank shaft, to which the gadget is attached, and the Veeder counter registers the number of frames that pass the film gate aperture. Examination of the Bolex mechanism revealed that one complete turn of the hand crank shaft transported eight frames of film. Five revolutions transported one foot of film or forty frames.

The speed indicator dial registers every revolution of the indicator shaft and will record up to 100 revolutions or the equivalent of 20 feet of film—considerably more than is necessary in any windback operation. The dial pointer may easily be re-set to zero.

The completed device works as follows. In mounting the camera on tripod, the counter mounting plate is first placed over the tripod screw and secured in place as the camera is bolted fast. The counter is attached to an upright which may be shifted laterally toward and away from camera. In use, the counter is moved toward camera, so that the slotted shaft engages hand

• *Continued on Page 380*

• Sketched below are various parts necessary to construction of this home made frame counter, also front and rear views of unit completely assembled. Device, with slight alterations, is applicable to other cameras equipped with backwinding crank.





● A wetting agent is a comparatively new chemical development which, when combined with developing and processing solutions, reduces surface tension of liquids on film, shortening developing and drying time.

"WETTING" AGENTS AID TO PROCESSING

By BOB HURST

ALTHOUGH photographic wetting agents, like vitamins, have been ballyhooed to the point where the confused amateur does not know what to believe, they nevertheless offer several clearcut advantages when properly used in the darkroom. Discounting the extravagant claims appearing on some of the labels and in some of the advertising, we may safely say that a good wetting agent—one properly designed for use with photographic processing solutions—has at least three legitimate uses in the processing and after-processing procedures.

Before going into the uses of these compounds, perhaps we had better explain more or less what they are. A wetting agent is essentially a chemical which has the power of reducing the surface tension of a liquid so that it will not collect in droplets when poured over film, paper or any other non-absorbent material. To illustrate: if a spoonful of water is poured onto a dry tray, the liquid will not spread evenly over the surface of the metal but will, instead, collect in several small drops or one large patch with sharply defined edges. Now, if a few drops of wetting agent is added to the spoonful of water and it is then spilled onto the tray, it will at once run out in all directions to make a thin even film of liquid. Because the wetting agent has lowered the surface tension of the water, it permits this spreading effect.

The advantages of this action in connection with processing of movie films are readily discernable. Wetting agent in a developer makes for rapid, even wetting of the film so that the solution can commence working at once and uniformly on all portions of the film. Assuming the film is constantly agitated during processing, streaking as well as other faults of uneven development are thus automatically avoided. In addition, because the wetting agent causes quicker contact between all parts of the film and the solution, a more rapid job results. In the case of extremely fast working developers this effect is most valuable. With solutions of this type it is imperative that development commence simultaneously on every square millimeter of the film so that some portions need not be overdeveloped to allow other areas to reach full scale.

Still another advantage of using a wetting agent in the developer has been noted: it seems to keep the solution clear and free from suspended silver, thus producing cleaner negatives free from speckle. Moreover, this effect results in a longer useful life for the developer.

In the stop bath and in the fixer, wetting agent again has a tendency to increase the speed of these operations, although not to such a degree as in the developer, for the film is already softened and somewhat absorbent. Nevertheless, certain obvious benefits accrue from this increase in speed when it is necessary to get the processing job done in a hurry.

It is when wetting agent is used in the final rinse, however, that its chief advantage becomes most apparent. Because of this reduction of the surface tension of the water, films dry in one-half the normal time without the necessity of resorting to infra-red bulbs or any other form of heat. Instead of collecting in droplets which are slow to dry and apt to leave spots, the water drains off readily leaving only a very thin layer of liquid which more readily evaporates into the air. Naturally, drying can thus take place at a much quicker rate.

When used as a final rinse, a small amount (manufacturer's directions as noted on the labels should be followed) of wetting agent is diluted in a water bath and the film, after washing has been completed, is immersed in this tray for 2 or 3 minutes so that the material can penetrate thoroughly. Then it is hung up to dry in the usual manner, but omitting the usual swabbing operation to remove surface water. The avoidance of this wiping is, of course, advantageous as it prevents dangerous scratching or tearing of the softened film.

As an additive to a tinting bath for cine films, wetting agent produces a much more even distribution of the coloring material. The decreased surface tension of the tinting solution permits it to cover all the desired parts of the film smoothly and rapidly. This is quite important when attempting to produce uniform pastel shades. In connection with toning, however, wetting agent should not be used as it is antagonistic to some of the materials in the toner itself. When toning, though, it is not so difficult to get an even distribution of color and thus wetting agent is really not necessary.

Photo dealers have available a number of efficient wetting agents including Aerosol, Wondrop, Edwal Kwik-Wet, etc. All are low in cost and all have been proven efficacious for photographic use. Here, indeed, is a chemical aid that rightly belongs in every home processor's darkroom. Applied according to manufacturer's directions, it will improve and speed up home movie film processing and tinting, and the developing of positive titles. ★ ★ ★



• The tramp discovers the picnickers, plans to draw them away by ruse so he can steal their food.



• One picnicker remains behind to complete a special three-decker sandwich only to have it snatched away by the intruding tramp.

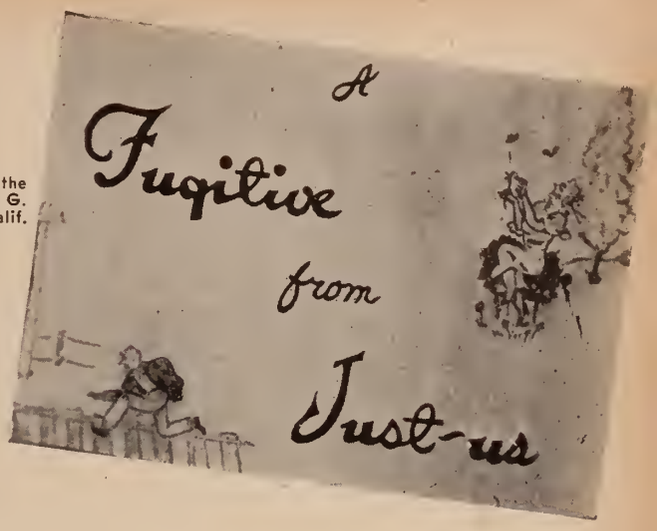


• The picnickers give chase, and momentarily corner the tramp in the ladies' compartment of the park rest-room.

• Cornered and almost drowned, the tramp is discovered to be the long lost husband of one of the picnickers, is rescued and fed.



• Main title of the Movie of the Month produced by Robert G. Howard of North Hollywood, Calif.



MOVIE *of the* MONTH

By J. H. SCHOEN

DEFINITELY a contender for the special achievement award for photography in HOME MOVIES Annual Amateur Contest this year is Robert G. Howard of North Hollywood, California, whose 300 foot 16mm. black and white picture, *A Fugitive From Just-Us,* is the Movie of the Month for September.

Here is an amateur picture that can leave no doubts in the minds of its viewers that the producer has mastered all of the camera tricks of the professional. Good solid fundamentals of cinematographic technique are demonstrated throughout the picture. For instance, Howard uses dissolves but he uses them sparingly—doesn't clutter up the picture with the effect simply because he has mastered it; but more important, his dissolves are smooth and brief, almost imperceptible as they pass on the screen.

The picture is notable for numerous closeups and these aid tremendously in telling the story, making subtitles entirely unnecessary. There is not enough variation in exposures from the opening scene to final fadeout to evoke comment from even the most critical observer, which is an achievement considering that the picture consists well over 100 exterior scenes, all undoubtedly shot over a period of weeks and under varying weather conditions.

Introduced by an attractive series of opening titles, the picture begins with introductory shots of an approaching train. As the last box car vanishes from the scene, a tramp, having jumped from the freight, is seen getting to his feet and brushing himself off. Taking a quick view of the surroundings, the tramp proceeds down the track and soon a closeup shows him slowing his pace, his tired and aching feet evidently bothering him.

The tramp observes a pond nearby and hastens over to sooth his burning feet in its cool waters. A closeup shows his feet, thrust into the water with shoes on, sizzling and sending up steam —a trick probably accomplished with dry ice or carbide in the water. The tramp's interest is aroused by odor of cooking food and he discovers a picnic party grilling hot dogs and spreading lunch under trees of the park adjacent to the pond.

Pondering his dilemma a moment, he plans to draw off the picnickers by a ruse so that he can steal their food. Tossing a large boulder into the pond that echos a resounding splash, the tramp cries out for help. The picnickers, hearing his cries, hurry over toward the pond. The tramp bypasses them, and reaches the picnic table to discover a lone member of the party carefully preparing a multi-decker sandwich. Just as the man is about to bite into it, the tramp snatches it away from him and runs off.

The returning picnickers by this time have discovered the tramp and give pursuit, forcing him to take refuge in the ladies' restroom some distance away in the park. He eludes them again, but only for a moment. The picnickers resume the chase and soon have him cornered at the brink of the pond. The tramp falls into deep water and is pleading for rescue when one of the women picnickers recognizes him as her long lost husband.

The tramp is rescued and invited to join the picnickers. His wife offers him the choicest food on the table, even snatching another carefully prepared sandwich from the same man who earlier lost one to the intruder. The tramp is eating heartily while his several chil-

• *Continued on Page 384*



• DeForest's Training, Inc., brings visual education into the home, loans its students 16mm. projectors and films as a streamlined aid in teaching radio and electronics.

HOME STUDY AIDED BY 16MM. TRAINING FILMS

By CHARLES C. HAMMACK

PROBABLY no one can prove with mathematical precision the truth of the old Chinese proverb—"One picture is worth 10,000 words."

But ask students of DeForest's Training what they think of the value of instructive 16mm. motion picture films as an aid to learning radio and electronics at home—and you will likely find hearty accord with the old Chinese philosopher who paid such enthusiastic tribute to the worth of a picture.

It takes little imagination to realize the advantages of home visual training for a student. Instead of poring over a weighty text, he sets up a motion picture projector and there in the quiet of his own room, sees radio circuits come to life. He sees electrons bounding around in various radio parts. He sees the action of radio waves traveling through the ether. He sees clearly and easily, how a radio antenna intercepts the waves from the radio broadcast station—and the paths taken by the incoming signal as it travels through the various parts of a simple radio circuit.

And as he sees radio's "magic" made easier to understand he begins to realize that movies are one of the most interesting, helpful instruction aids imaginable for the person anxious to know what makes a radio "tick."

He also begins to appreciate that here he gets something not even working on actual radio and electronics equipment provides. When working on a radio set, all he sees is the parts. But with the help of these instructive movies, he actually sees the action going on inside some of these parts—so effectively—so interestingly.

For DeForest's men and women, therefore, the old saying, "Seeing is Believing" is transformed into "Seeing is Knowing." Numerous employers and authorities in the field have praised the value of these instructive films. As the president of one large electrical concern so well expresses it, "The fascinating motion pictures supplied with DeForest's Training bring out numerous points that are otherwise almost impossible to explain."

After using instructive movies for over a decade, DeForest's Training reveals that this visual training aid has four outstanding advantages:

First: It helps a student to master a technical subject *quicker*.

Second: It makes studying considerably *easier*.

Third: It keeps the student *interested* in his training—an important consideration for the home-study student.

Fourth: It aids the student to understand important fundamentals and principals in a way he is *not likely to forget*.

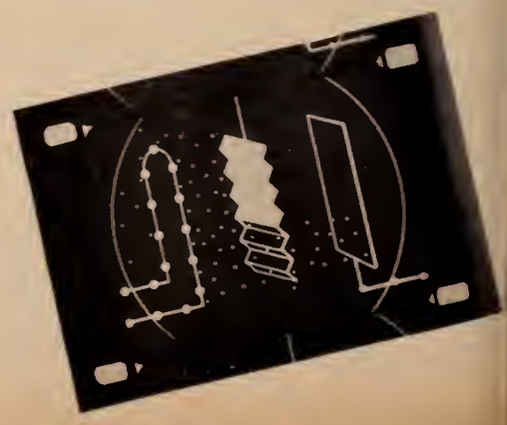
DeForest's Training, Inc., is probably the first educational institution to incorporate into a home study plan, use of

• *Continued on Page 385*

• Below are frames from DeForest 16mm. training films that reveal more effectively than words, the principles of electricity, radio and electronics. In all, 12 such films are available to students at this time. More are in preparation.









• Using an ordinary auxiliary lens with his 16mm. camera, the author filmed an unusual dramatic picture of the conflict of insects staged on this shimmering, dew-jeweled spider web.

SCREEN DRAMA BEHIND THE GARDEN GATE...

By ARTHUR M. SHARP

WE all like variety in our home movies. Shots of the children and of the grownups cavorting before the lens get a little tiresome after awhile, especially for the cinebug whose filming must be confined pretty close to home for the duration. But for most of us there are many subjects, as yet unexploited, to train our camera upon. Take the insect dwellers of our garden for instance. Ordinarily so small we have difficulty in observing them first hand, semi-microscopic movies show these creatures greatly enlarged upon the screen, affording a startling study of them not to be had in any other way.

I recently emerged from a doldrum of filming to discover that I had plenty of these tiny actors right in my own garden which could furnish endless filming if I would but search them out and, with patience, capture them on movie film. And when I discussed the project with my family and enlisted them in the search, their enthusiasm was amazing.

One evening at the supper table, I explained to the children that I wanted to get a movie of a spider catching a fly in its web. "I want it closeup," I told them, "so it will show up big on the screen." This appealed to my young son and daughter who had already seen several spiders at work on their webs in the garden. They promised to go in search the next day for the biggest spider and web of them all.

The following day, which was Saturday, I had an early report from my scouts that a large spider had spun a new web in the rose hedge during the night. A hasty inspection proved it was perfectly located to permit unhampered photography. Off work at noon, I hurried home, got out camera, tripod and auxiliary lenses and prepared to film my new-found actor. The children and the family dog crowded around and finally we had to tie up the pup to keep him from dashing through the as yet perfect web.

The spider's web was rather close to the ground and getting my camera mounted on tripod down low and solid enough, I found, was something of a problem. Finally this was accomplished and I took an exposure meter reading of the foliage to which the web was attached. Then came the part that was to prove the most difficult of all the task—getting the actor to act.

I wanted to begin my movie drama of spider trapping a fly with a few preliminary shots of the spider walking around in his web, perhaps to introduce, as a title: " 'Won't you walk into my parlor,' said the spider to the fly?" But the spider evidently decided it was too hot for a walk that day. Then I gently touched the web with a blade of grass, hoping to make him respond or at least to inquire if some insect had not carelessly flown into his trap. But either he wasn't hungry or was wise to the trick, and I was taxed with the problem of thinking up new methods for tempting him out of his hiding beneath the leaves and onto the web.

When thus hiding, a spider usually is in contact with one of the silken threads leading from the web, through which is telegraphed by the vibration, news that a prisoner has arrived. Well, if only real insects would bring him out, that is what we shall give him, I decided. I induced the children to catch a few flies which I tossed into the web. These, too, failed to arouse the spider.

Finally, we captured a small cabbage butterfly. By careful maneuvering, I tossed the live butterfly against the web while at the same time I pressed the starting button of my camera with the other hand to register action of the butterfly flying into the web. Here was success at last; for the spider came out almost immediately. But before the spider could reach the butterfly, it worked itself free from the sticky silken threads

• *Continued on Page 383*



• Here the spider, whose web is pictured above, has captured a small grasshopper and is trussing it up with fine silken strands. Later he carried it off to his lair beneath the leaves to devour it at leisure.

16mm Industry Becomes of Age





NOW TWENTY-ONE YEARS OLD . . .

August 12, 1923, marked the birth of a new industry—an American industry that has now come of age.

Victor is proud to have played such an important part in the inception and development of the 16 millimeter industry in which vision, ingenuity and devoted adherence to the principle of the safety standard have brought about such outstanding achievements — accomplishments which penetrate to every corner of the globe.

The growth of the 16 millimeter industry, since Alexander F. Victor invented and produced the first 16 millimeter camera and projector and the Eastman Kodak Company produced the first 16 millimeter film, is a story typical of American ingenuity and enterprise. At first, like any human infant, 16 millimeter was confined entirely within the home . . . then, in a few years it went to school, where it rapidly showed its great adaptability. As it emerged from adolescence it was called into the business world . . . and now, grown to manhood, it has matured to meet the severest test of all, training our soldiers and production workers, to speed and facilitate the defeat of our enemies. In the peaceful world of tomorrow, its horizons and possibilities are limitless—for entertainment, education, training and selling.

To Alexander F. Victor, champion of the 16 millimeter cause from the beginning, and to his contemporaries in the industry who shared his faith and have contributed much to the development and progress of 16 millimeter films and equipment, the Victor organization offers a salute on this, the 21st birthday of the 16 millimeter industry.

Alexander F. Victor, designer and producer of the first 16mm movie equipment

ALEXANDER F. VICTOR, President of the Victor Animatograph Corporation, designed and produced the first 16mm camera and projector in 1923. As early as 1918 Victor sponsored the cause of a separate, distinct safety size for non-theatrical film and equipment. His many inventions have been a major factor in the progress and present high standing of the 16mm industry.



On August 12, 1923, the first advertisement offering 16mm Cameras and Projectors to the public was published in Davenport, Iowa.

SECOND SECTION

THE DAVENPORT DEMOCRAT AND LEADER

SIXTY-EIGHTH YEAR—No. 261. DAVENPORT, IOWA, SUNDAY MORNING, AUGUST 12, 1923. PRICE FIVE CENTS

EDITORIAL THEATERS SPORT CLASSIFIED ADS

Make Your Own Motion Pictures!

at very low cost and with guaranteed success

Through revolutionary changes of design and construction and the invention of a radically new and simplified mechanism performing work formerly done by many and complicated parts A. F. Victor has opened up to the amateur the marvelous field of motion-photography.



Patents Applied For

The Victor Cine-Camera

with the new reversible 16 Millimeter film

Puts life into Your Pictures at a New Low Cost that Everyone Can Afford. Low Camera Cost and Low Film Expense Renders Motion Picture Photography as Inexpensive as Taking Ordinary Lifeless Stills

At Home, a life-motion history of the family will soon become your most cherished possession and a priceless heirloom. Make only a few feet of film, two or three times each year, of all the members of the family and add the scenes together year by year—the modern "family album" in motion pictures. Every event of personal importance and interest is easily recorded with the Victor Cine-Camera.

While Touring, whether by automobile, train or ship, at home or abroad, the Victor Cine-Camera can be instantly ready to perpetuate in motion all interesting events or scenes. Let your family and friends enjoy with you the motion picture story of your experiences—a new source of genuine pleasure.

If Interested in Sports, make motion pictures at the games, meets and races, giving you a realistic record in action and revealing many important features that escape the most observing eye. The high lights of a hunting or fishing trip can be brought home in realistic form.

News Pictures of your own make may be taken from time to time, soon giving you an interesting and valuable collection of scenes of historical public events.

In Business, the Victor Cine-Camera is used in various ways. This subject will be discussed in detail if you are interested.

Anyone over twelve years of age can make perfect motion pictures of professional quality with the Victor Cine-Camera

THE VICTOR CINE-CAMERA

THE LENS—An F 3.5 anastigmat of rare high quality, guaranteed for sharpness of definition and even exposure. The speed of this lens permits making perfectly exposed pictures in the shade, or on cloudy days.

CONSTRUCTION—Entirely of metal. Beautifully finished in fine enamel, the Victor Cine-Camera withstands all stringent of climate or weather.

SIMPLE MECHANISM—Lack of complicated delicate parts makes the Victor Cine-Camera very rugged mechanically. This mechanism has been aptly termed "a marvel of ingenious simplicity."

SIZE AND WEIGHT—The size is listed below, the smallest dimensions of any camera of equal capacity. The weight is the total weight.

ABSOLUTE GUARANTEE—The Victor Cine-Camera is the product of a factory of twenty years high standing in the industry. We will have this camera withstand a severe test during the next year, and if any part proves faulty, we will replace it free of charge. We guarantee every Victor with a thorough inspection of our board, and repeat good for many years of service.

The Price is $55. Tax Paid

EASTMAN CINE-KODAK 16 MILLIMETER DAYLIGHT LOADING FILM IS USED

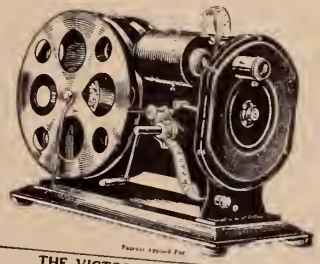
After exposure in the camera the film is mailed to the Eastman Laboratories for development and reversal, and is quickly returned post paid, ready for showing. Each 100 foot spool permits the taking of a scene up to nearly five minutes duration, or several short scenes as desired, with one loading of the camera.

No "positive print" is required. The film exposed in the camera is developed and reversed to a positive—no printing of negatives to positive—no duplication of expense—results invariably uniform and satisfactory. Any number of duplicates can be made.

Price per 100 foot spool (including all finishing charges) $6.00

The Victor Cine-Projector

Shows Your Pictures on the Screen with Truly Professional Perfection. The Image is Rock-Steady, Flickerless and Brilliant.



Patents Applied For

Place the Victor Cine-Projector on a stand or table about fifteen feet from the wall. In two minutes you have the film "threaded" ready for showing.

Attach the plug on the end of the eight-foot cord to any convenient lamp socket and turn on the current.

Then everything is in readiness to show your family and your friends the pictures you have taken with the Victor Cine-Camera.

You will be proud of the results. There on the screen are the pictures you "shot" in all the realism of the original.

If someone says "Wait a minute—let's see that scene"—just stop the projector and let the picture stand still. Run slow or fast, as you wish, to get the best effect.

The Victor Cine-Projector is so simple that it takes only ten minutes for anyone to learn to run it.

THE VICTOR CINE-PROJECTOR

A ultra-quality professional motion picture ideal—is produced by the Victor Cine-Projector. Its mechanism permits the Victor Cine-Camera to straighten and shorten, and is covered by a one year guarantee of perfection.

The size is 6x12x8 inches. Weight 12 pounds.

Runs both feet of the full length scenic of Big as used in the camera the mechanism of 1000 feet of standard theatre film, lasting nearly twenty minutes for showing on the screen. Spool may be arranged to run several minutes. Motor is small and quietly runs.

The Price is $45 complete ready for service.

The Victor Cine-Camera and Victor Cine-Projector are guaranteed for mechanical and optical perfection and to equal every claim for completely satisfactory service

Manufactured by the

VICTOR ANIMATOGRAPH CO., INC.—DAVENPORT, IOWA

For Sale in Davenport by Paul Johnston Optical Company, Sweet Wallach & Company, J. H. C. Petersen's Sons Co., Schlegel Drug Stores.

For sale in Moline by Carlson Brothers.

For sale in Rock Island by Robert L. Hunter, Schlegel Drug Store



THE EXPERIMENTAL

Test Strips

One of the features of my personally compiled cine data book is a section of pages devoted to exposure data on various types of films—Kodachrome, panchromatic, negative, positive, etc. On these pages are six-inch lengths of film exposed as test strips in making titles. Heading each strip is such data as type of film, exposure, light conditions (or source), etc.

Thus, before shooting a title, I refer to my data book and seek out the test previously made on the type of film I am about to use. The pre-determined data enables me to correctly set my exposure and dispense with further tests, and I am able to maintain consistent densities in my titles regardless of the time that may elapse between filming each.—*Leo Caloia, Los Angeles, Calif.*

Storage Space

Many projector carrying cases do not utilize all of the space available within them. With a little thought and planning, an extra reel or two, an oil can, extra projection bulb or extension cord can also be carried.

This is especially true with the Eastman Model 50 8mm. Kodascope carrying case. In the upper right hand corner there is ample space for a couple of extra reels. A support for these can easily be made of a piece of scrap metal and screwed to the inside of the case. By tilting the support slightly to the rear, the reels stay in place and do not drop out the instant the case is opened. A similar bracket for a bottle of lubricating oil can be made and soldered to the reel supports.

Additional space at the bottom is available for carrying an extra pilot light, and after the projector is placed in the case, there is ample room in back of the projector for an extra extension cord.

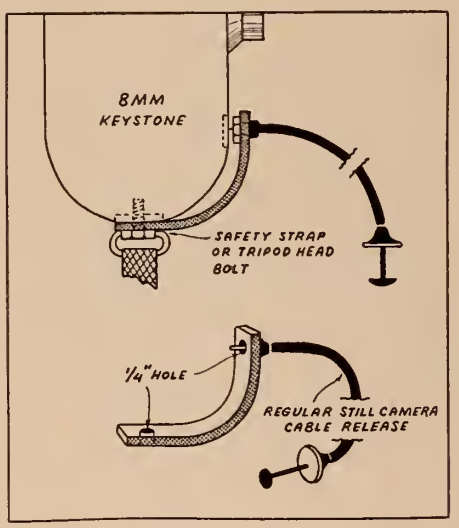
Most of the items should have their own retaining brackets to safeguard them so that they will not be damaged during transit. The extension cord is not easily damaged and can be put in loosely at the last moment.—*K. W., Kidwell, Columbus, Ohio.*

WANTED!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

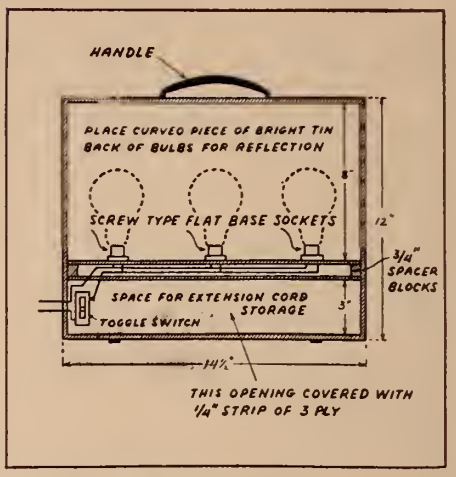


Cable Release Holder

Sketched here is a method for mounting a cable release on an 8mm. Keystone camera. It is also adaptable to other makes of cameras. It consists of a short length of 1/8" strap iron, pierced at one end to slip over the tripod screw and curved to match contour of camera.

At a point opposite the starting button, a 3/16" hole is drilled and tapped to take the threaded tip of the cable release. Where tap of required size is not available, cable tip may be soldered in place.

When mounted in place on camera with tripod, tip of cable release should be not more than 1/8" from starting button to insure efficient operation. Use of the cable release permits easier control of tripod-mounted cameras and is essential to smooth operation of camera in making single frame exposures.—*Emil C. Seiler, Jr., Burbank, Calif.*



Suitcase Floodlight

The shortage of photoflood reflectors and the desire to add to my equipment one or more broadside lighting units, resulted in my constructing the lighting unit shown here. It consists of a carrying case—a cheap suitcase such as obtainable at variety stores, into which is fitted a shelf mounted with three porcelain lamp receptacles. An ordinary 110 volt toggle switch is mounted beneath the shelf to control source of current leading to lamps.

Immediately in back of the lamp sockets a sheet of bright tin is curved and mounted to serve as a reflector. It is curved outward at the top as a means of deflecting heat from lamps, thus preventing burning top of case. Unit will accommodate both No. 1 and No. 2 Photofloods. Cover is made removable by replacing hinge pins with bent nails.

Cases constructed of lightweight material should be reinforced at sides with 1/4" plywood. For mounting on tripod, add a wood block in center at bottom, and flush-mount a 1/4" No. 20 machine nut in the exact center. — *Alvin M. Madsen, Hibbing, Minn.*

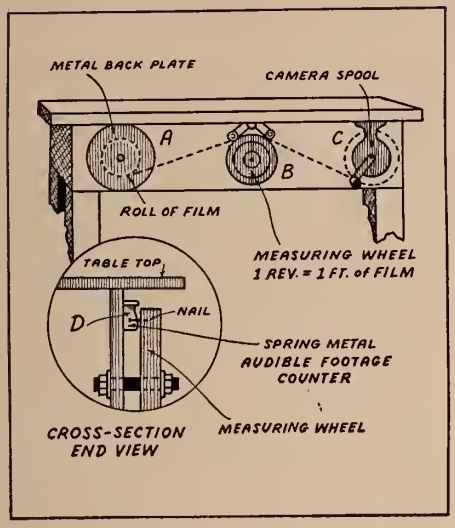
Film Measurer

Of interest to the bulk film user will be this simple darkroom measuring device which I constructed for gauging length of bulk film being wound on camera spools. It consists of a free spindle A, measuring wheel B, and winder C. The whole assembly is mounted on a side panel of my workbench underneath rim of bench top. Thus, it is never in the way, never has to be stored, and is always ready for use.

The measuring wheel B is a perfectly round disc of wood surfaced with a strip of rubber. Circumference, with strip

CINE WORKSHOP

gadgets, tricks & shortcuts contributed by Cinebugs



added, is exactly 12 inches. Thus one revolution indicates passage of one foot of film.

Film from the supply spool on spindle A extends to this counter wheel, passes over it and on to the camera spool fitted on winder spindle C. Two ball bearing rollers, suspending by short metal arms, lend sufficient pressure on surface of film to prevent slippage as it passes over the counter wheel B. Ball bearing rollers were used because they offered the most resistance to friction. Metal rollers, carefully lubricated would undoubtedly serve the same purpose adequately.

Recording of the footage is accomplished audibly as the counter wheel revolves. A small pin, set into the rear side of wheel, contacts a small piece of spring metal, as shown at D, causing an audible click to be heard each time the wheel completes one revolution. The clicks are counted, as the film is wound upon the camera spool, to determine amount of film being spooled.—*Frank C. Arthur, Joplin, Mo.*

Reel Film Bands

In order to keep my reels straight and not have to unwind film and examine the first frame of the title each time I start a show, I have made cardboard film bands for each reel.

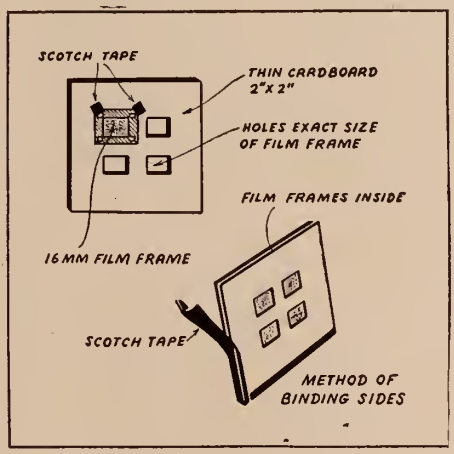
For a full 16mm. 400 ft. reel the cardboard should measure 9/16 inches by 23 inches. One inch from one end place a snap fastener, obtainable from dressmaking shops or ten cent stores and tie to it a piece of ordinary string long enough to go around the reel.

The name and number of the reel can then be printed on the cardboard. In this manner the reels can readily be identified at a glance.—*E. H. Sulham, East Hartford, Conn.*

16mm. Film Slides

Movie amateurs who also own 2″ by 2″ slide film projectors can enlarge upon the scope of their slide showings by mounting individual frames from their movie films in 2″ by 2″ slides. By mounting four frames to a slide, as shown here, it is possible to show in one projection a complete 4-picture sequence of an event or action.

Method of mounting the smaller 16mm. frames is similar to that for 35mm. frames. First, four openings the same size of 16mm. frames are cut in the slide masks (two are required for each slide) with a razor blade or sharp pen knife. The single 16mm. frame sections are laid over the openings of one mask and secured in place with bits of scotch tape. A second mask is then laid over the film frames, sandwitching them in between, and the two masks



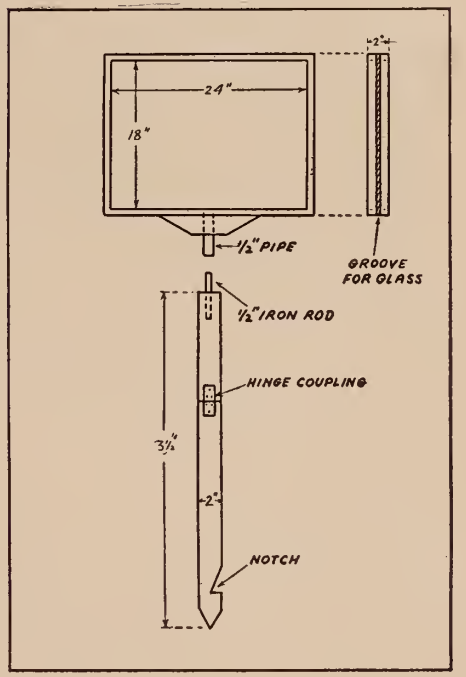
bound together at the edges with scotch tape. Where masks are to be sandwitched between slide glass, the glass is bound together with the masks at the same time.

Advantage offered is that still projection of 16mm. frames permits pictures to remain on screen longer, enabling greater study than is possible when same scenes appear in motion.—*Ted Geurts, Salt Lake City.*

Title Backgrounds

To facilitate filming moving backgrounds and title text simultaneously, I constructed a portable titling frame as shown in accompanying sketch. This permits mounting title letters on a panel of glass, then setting up the title with the desired scene or action in the background so that both may be included in the exposure.

The frame, 18″ by 24″, is made of 1″ by 2″ pine grooved on the inside surfaces to take the panel of glass upon which the title is composed. Attached to bottom of frame by means of a wooden cleat, is a short length of half-inch pipe. This permits coupling frame to the support which is fitted with a length of metal rod to receive the pipe. The support, made of 2″ by 2″ pine, is in two pieces and joined together by two hinges—one on either side—which are made demountable by means of retractable pins. Thus, the support may be dismantled and folded for easier carrying.



A notch, cut into support several inches above the pointed end, permits a foothold to aid in forcing it into the ground.—*Leon B. Rolison, Indian River, Mich.*

Title Board

My titling problem has been solved with the title board pictured here. I found it easy to make and most versatile to use.

The title frame is made of wood in the form of a large "U" with a heavy base. Inside the U a ⅛″ groove is made to take the title card. The groove is ¼″ thick. Since I use 9″x12″ title cards, the frame was made to accommodate this size, but any size is just as convenient to use.

• *Continued on Page 389*

NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches
★ Latest 16mm. and 8mm. Films for Home Movie Projectors



Chimp's Vacation is one of the four new releases offered by Castle Films, Inc., this month. Chimp, seen before in previous Castle releases, is taken to Florida in this latest comedy. He scampers around looking for cocoanuts, mistaking cannon balls for the succulent fruit and intersperses his search for food with hilarious stunts to tease a little girl. He climbs cocoanut palms to drop cocoanuts, enters a house and finds a rag doll, which he slowly tears apart in his comical inquisitive manner. Climax comes when he empties a pillow of its feathers and scatters them by reversing the switch on a vacuum cleaner! Subject is available in two 8mm. versions and three 16mm. versions including a sound edition.



He Stayed For Breakfast, 9 reels, 16mm. black and white, sound, is a Columbia Pictures production starring Loretta Young, Melvin Douglas and Alan Marshall. This delightful comedy is based upon an adaptation of the French play, "Liberty Provisoire," and was numbered among the most popular motion pictures chosen by critics at the time of its initial theatrical release. Subject is now distributed in 16mm. on a rental basis exclusively by the Russell C. Roshon Organization, Dept. TR, 2200 RKO Bldg., Radio City, New York.

Castle Film's new catalogue is ready for distribution and copies are available from photographic dealers handling their films. It lists more than 125 home movie subjects, many newly released this fall. Among the new films listed and described are the recent series of animated cartoons featuring Puddy the Pup. Copy of catalog may be obtained free by writing Castle Films, Inc., 30 Rockefeller Plaza, New York City 20.



Our Blessed Lady, 6 reels, 16mm. sound, is one of the most inspiring films ever to be released in the non-theatrical field. This picture traces history of the Cathedral of Notre Dame and relates the events that have taken place about the famous structure in the six centuries of its existence. It brings to the screen for the first time the jewels and relics within the vast recesses of the Cathedral as well as its architectural wonders. Here is a stirring record of one of the noblest structures ever raised by man. Commentary is by Father Robert W. Gardner of the Catholic Foreign Missions Society augmented by a fine musical score by the grand organ of the Notre Dame cathedral. Distribution is by Walter O. Gutlohn, Inc., 25 West 45th St., New York 19, N. Y.

SCREEN MOVIES IN SOUND

▸ Next time you plan a home movie show, consult your camera dealer. He has available a growing library of sound films, probably can rent you a sound projector at a nominal fee, too. Your silent 16mm. films can be screened with the same projector to round out the evening's program.



Toyland Adventure is one of Official Films' latest animated cartoon releases. As the toyland clock strikes midnight, all the toy elephants, monkeys, dolls and soldiers come to life to join in a merry frolic. They play games, sing songs until a villainous cat intrudes to break up the party when he tries to catch two romantic mice. Mice and toys turn the tables on the cat. The wooden soldiers go into action and soon put the intruder to flight with a barrage from cannons and alphabet blocks. Subject is available in two 8mm. versions and three 16mm. versions including a sound edition. A brochure describing late Official releases may be had by writing the distributor at 625 Madison Ave., New York City.



The Melody Master, 16mm. sound, running time 84 minutes, is a United Artists' production starring Alan Curtis, Ilona Massey, supported by Binnie Barnes, Albert Basserman, and Billy Gilbert. This is a story of the famous composer Franz Schubert whose great love of music had enabled him to endure unbelievable hardships. Prominently brought to our attention in this film is the song "Impatience." Also heard are "Marche Militaire," "Serenade," "Die Forelle," and "Sheep Shearing Music," all beloved Schubert airs rendered by an 80 piece symphony orchestra. Distribu-



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WHERE TO RENT OR BUY FILMS — SOUND OR SILENT

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BIRMINGHAM 1
Wilfred Naylor
1907 Fifth Ave. North

CALIFORNIA

BUENA PARK
Buena Park Photo Shop
877 Grand Avenue

HOLLYWOOD
Bailey Film Service
1651 Cosmo Street

Bell & Howell Filmosound Library
716 N. La Brea Ave.

Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street

SAN FRANCISCO
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H. L. 821 Market St. (3)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

COLORADO

DENVER
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 614 Denver Theatre Bldg. (2)

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St., N. W.

GEORGIA

ATLANTA
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 412 Connally Bldg. (3)

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.

Films Incorporated
64 E. Lake Street
Ideal Pictures Corp.
28-34 East Eighth Street

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 188 W. Randolph St. (1)

LOUISIANA

NEW ORLEANS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 615 Pere Marquette Bldg. (12)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept. HM.

Claus Gelotte, Inc. Camera Stores
284 Boyleston St., Opposite Public Garden

Frank Lane and Company
5 Little Building

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 746 Little Bldg. (16)

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

MINNESOTA

MINNEAPOLIS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 535 Andrus Bldg. (3)

MISSOURI

KANSAS CITY
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 508 Midland Bldg. (8)

ST. LOUIS
Hacker Bros. Films
5207 Blair Ave. (7)
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 425 Louderman Bldg. (1)

NEW YORK

KENMORE
Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK
Bell & Howell Filmosound Library
30 Rockefeller Plaza

Commonwealth Pictures Corp.
729 - 7th Ave.

Films Incorporated
330 W. 42nd St.

Haber & Fink, Inc.
12-14 Warren St.

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc.
55 W. 48th St. (Radio City)

National Cinema Service
69 Dey Street

Nu Art Films, Inc.
145 West 45th Street

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 2204A RKO Bldg. (20)

NORTH CAROLINA

CHARLOTTE
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 601-02 Liberty Life Bldg. (2)

OHIO

CINCINNATI
Haile & Assoc. (B & H Branch)
215 Walnut St. (Within 100 Miles)

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 412 Keith Theatre Bldg. (2)

CLEVELAND
Cineshop Film Service
3483 Lee Road
Koller's Home Movie Exchange
10104 St. Clair Avenue.

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
James A. Peters
41 South Fourth St.

PHILADELPHIA
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 1507 Fox Theatre Bldg. (3)

PITTSBURGH
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 520 State Theatre Bldg. (22)

TENNESSEE

MEMPHIS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 838-40 Sterick Bldg. (3)

TEXAS

DALLAS
National Ideal Pictures, Inc.
2024 Main St.

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 211 Guardian Life Bldg. (1)

WEST VIRGINIA

CHARLESTON 2
Elmer B. Simpson
816 W. Virginia St.

tion is by Astor Pictures Corp., 130 West 46th St., New York City.



Follies Girl, 7 reels 16mm. black and white, sound, is distributed by Commonwealth Pictures Corp., 729 Seventh Ave., New York City 19. This is a breezy story peppered with lively tunes of the romance of a soldier and a girl, Gordon Oliver and Wendy Barrie. Wendy is a designer who turns out costumes for a Broadway show and from this occupation stems her adventures. Swiftly paced and accented with laughs and plenty of hit tunes, *Follies Girl* also boasts a quartette of popular musical maestros—Johnny Long, Bobby Byrne, Ray Heatherton and Ernie Holst to please the jive fans.



It Comes Up Love, 6 reels 16mm. black and white, sound, is a Universal production starring the popular Donald O'Connor and Gloria Jean who are supported by Ian Hunter and Louise Albritton. The story concerns a young dancer who reluctantly agrees to invade the upper crust of the social register. Here is a clean, fast-moving comedy plot involving mainly teen-agers but packed with interest for grownups. Rental rate for subject is $17.50. It will be available after October 9th for showing to approved, non-theatrical audiences, from Bell & Howell Filmosound Libraries, 1801 Larchmont Ave., Chicago 13, Ill.

Three Little Kittens, is an animated cartoon featuring the adventures of three little kittens as they cut capers in a small town general store. Subject is distributed by Official Films, Inc., 625 Madison Ave., New York City.



TO CELEBRATE Our Tenth Birthday—

HOME MOVIES' October issue will be a gala Tenth Anniversary edition topping anything ever before attempted by a photographic magazine! Extra features—special articles—up to date cine charts and data will make the super October issue a complete cine handbook in itself. Watch for these important features:

★ HISTORY OF AMATEUR MOVIES—Tracing the birth of the first sub-standard movie camera, plus photos and illustrations of early cine cameras and projectors.

★ MAGNETIC WIRE RECORDER—J. H. Schlichting brings readers latest news of the long heralded magnetic wire recorder and tells of its application to home movies.

★ 16MM. SOUND CONVERSION—Earl W. Abbott presents his story of converting 16mm. silent projectors to sound.

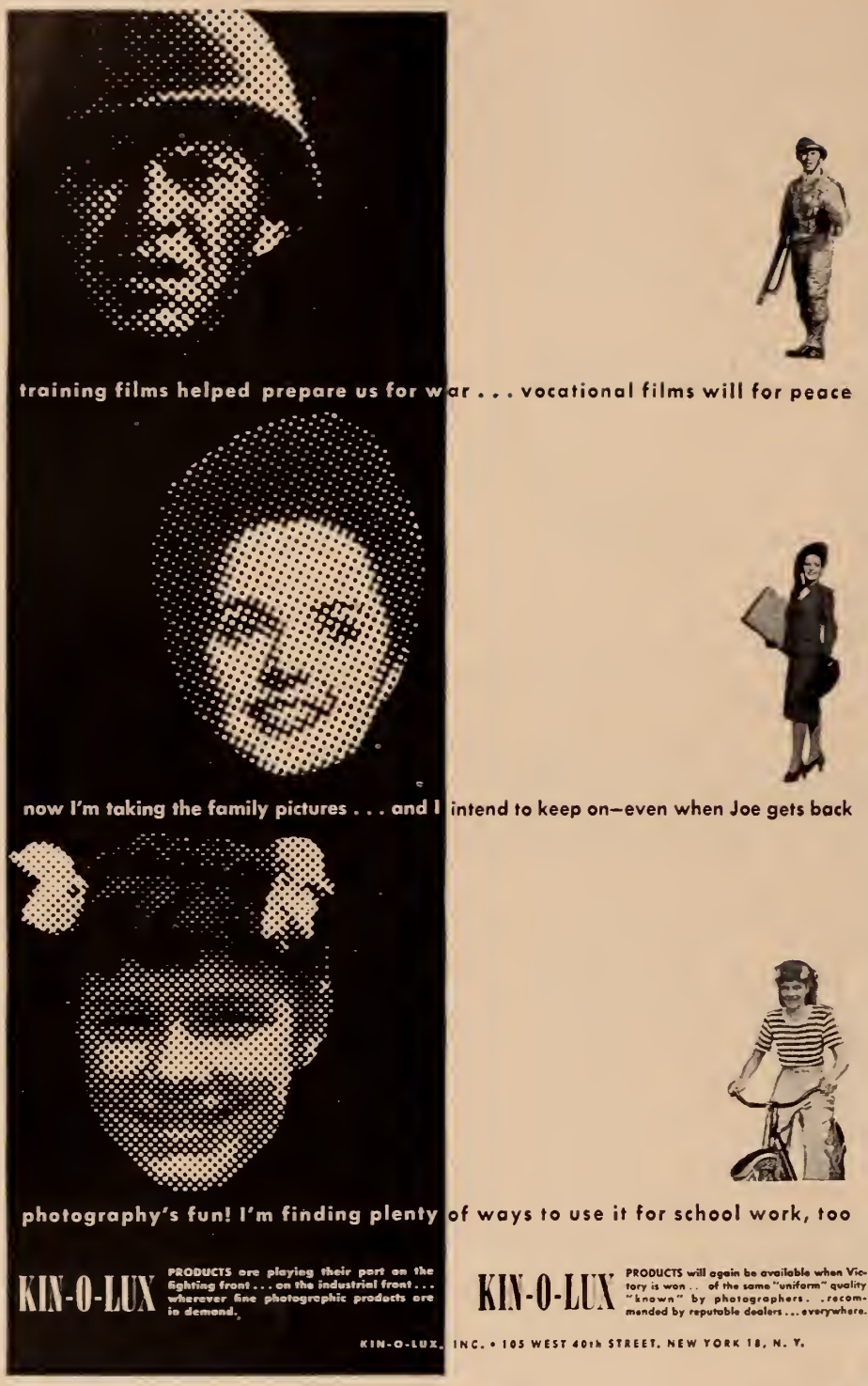
★ FILMING A DOCUMENTARY—Margaret Cussler and Mary DeGive embark upon a filming project that turns out to be one of the most talked-of documentary films of the year.

ALSO—"How to Film Your Pets," by Wm. Laub; Latest data on cine color films; Tracing ten years' history of Home Movies Magazine; Vignettes of prominent amateur movie makers; Movie of the Month; Results of latest Home Movies' survey; Cine Club Directory; Data charts and information guides — and many, many additional features.

DON'T MISS THE OCTOBER ISSUE! SUBSCRIBE!

HOME MOVIES

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



Dollars in Dupes

• *Continued from Page 361*

the trips through projectors have inflicted apparently minor scratches on the film surface that show up seriously in duping.

For the amateur, therefore, who plans to market his 16mm. color footage, there are some very important rules to follow to insure successful sale of his films. The most important is good exposure. In fact good is not enough—color films must be perfectly exposed—that is, as normal as is humanly possible. It should be remembered that in duping color film, light areas tend to go lighter and dark areas darker. It is important, then, to guard rigidly against extreme over- or under-exposure.

Where a thoroughly skilled technician is handling the duplicating in the printing stage, some slight correction is possible for over- or under-exposure. An over- or under-exposure of 1 full stop usually can be corrected. However, the rule to follow is expose accurately. The best color dupe results from film perfectly exposed.

For one thing, over-exposure washes out color and this color cannot be put back into the picture, even where correction procedures are followed. Conversely, under-exposure works the other way; the color builds up to unnatural tones and cannot be reduced in the duplicating process.

Another important rule to follow is to guard against extremes in highlights and shadows in all scenes. Keep the illumination fairly flat in view of the tendency in duplicating to build up contrasts. For instance in a group shot, such as that of the student group operating comptometers illustrated at the beginning of this article, the light must be kept as flat as possible in order to keep shadows in the background to a minimum. To light this shot brighter in the foreground than at the back would cause detail in the background to build up in contrast in the duplicate to such a degree as to make it indistinguishable.

In all interior scenes, it is necessary to keep a balanced lighting on the background as well as foreground subjects. A good rule to paste in your hat is, "Lighten up the background if it is important to appear in detail in the dupe print and light up the shadows."

While on this point of contrast, it is important to touch upon contrasts in titles. In shooting Kodachrome titles which may be duplicated later, it is highly important to avoid use of white letters on dark backgrounds, because the whites tend to build up and "spill over" into the background resulting in loss of detail. Better results will follow if the



Continuity Ideas For Your Films

If you are planning a movie for your vacation, or want to heighten interest in your last vacation film with a good running gag, this booklet offers 50 fresh, professionally-conceived continuity ideas that any amateur movie maker can use. Replete with interesting and humorous story plots, ideas for running gags, plus several timely art title backgrounds.

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HOME MOVIES

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Lenses Corrected For Color

By LARS MOEN
Optical Engineer, Paramount Studios

THE increasing use of color film is renewing interest among movie amateurs in the subject of "color corrected" lenses—both in camera and projector. Indicating a general lack of understanding of the term "color corrected" is this question which is typical of many received of amateurs: "Must my camera lens be color corrected in order to shoot color film?"

First, let us say that there is no such thing as a special lens for color photography with either Kodachrome or Ansco Color.

What is a "color corrected" lens?

This is an optical term which, in a nutshell, means that the lens, during manufacture, has been adjusted or corrected so that all light rays, whatever their color, will give identical and equally sharp images. Previous articles in HOME MOVIES have explained how different colors of light have different wave lengths and therefore are bent different amounts by a lens; so that in order to produce an overall sharp image, a lens must be corrected to insure bringing images of all colors into exact register on the film. The value of a color corrected lens, therefore, is equally important to black and white photography as to color. In fact, color correction was developed essentially for black and white photography as will be explained later. It may be said that the majority of lenses supplied with cine cameras and projectors today are corrected for color —some more than others. The finest lenses reproducing the sharpest images on panchromatic film are fully color corrected.

Color error in a lens, otherwise known as aberration, exists in two forms. In one, the lens brings the different colors to a focus at different distances, so that when one color is sharp the others are blurred. In the second case, the colors focus at the same distance, but one image is larger than the others. In a black-and-white picture, this may merely give an agreeable softness or roundness, but in color the result is very disturbing color fringes.

The cause of color aberration is very simple. The properties of a lens depend on the fact that a piece of glass of suitable shape can "bend" a light ray. Unfortunately, all known optical materials bend light of one color more than light of another color. The optical designer "corrects" this condition by using pieces of different kinds of glass in constructing the lens, so that an error in one direction is cancelled out by an equal error in the opposite direction in another piece.

The history of color correction is the history of film manufacture. Early plates were sensitive only to the blue end of the spectrum. When focussed on a ground glass, the eye favored the brighter yellow rays, and the lens had to be shifted a specified amount after focussing.

Along came orthochromatic film, sensitive to green as well as blue, so lenses had to be corrected to make the blue and green rays of light come to focus at identical points. Then, when panchromatic film arrived, the red end of the spectrum had to be brought under control. In many cases, this has been done by correcting the lens for a point in the blue and a point in the yellow (midway between green and red), but the very best lenses are corrected for three points—in the blue, in the green and in the red.

A camera lens which is fully corrected for color, therefore, will render sharp images when used with color film. Now comes the problem of projector lens. This, too, must be color corrected, otherwise, it may cancel out the correction achieved by the camera lens.

Where a cine camera lens is not rendering sharp focus, it may be due to lack of color correction in some degree. But before accusing the camera lens, it is advisable to project the film on a projector equipped with a known high quality lens to make sure lens failure does not lie with the projector. There are far more projectors than cameras with lenses uncorrected for color, chiefly because with panchromatic or ortho films where the picture image ultimately is reduced to black and white on the film, there is less need for color correction in lenses produced for projection. Today, with color films replacing black and white, color correction in the projection lens also becomes important.

WATCH EXPIRATION DATE!

Paper is being strictly rationed. Every month we are forced to start many subscriptions with later issues than the month requested. Subscribers who do not renew their subscriptions in advance of expiration may miss copies before their names get on the list again. Send your renewal at least three months in advance to insure receiving consecutive copies.

THANKS!

To dealers, distributors and interested folks (numbering into the hundreds) who have placed orders for prints of

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Good News for 16mm. Projector Owners

Using our new modern method of recording with Model J, Model JV or Model JVC, reconditioned FILMGRAPH Recorders-Reproducers, recording can be made directly on 16mm. motion picture film. A sound track can be recorded on either the right hand side or left hand side of motion picture film close to the sprocket holes so the sound track will not show on the screen. Since the recording is on the picture film, the sound is always in synchrony with the pictures. FILMGRAPH can also be used for recording of all kinds, family voices, general entertainment, rehearsals, etc., using FILMGRAPH M-5 at 85c per 100'.

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letters are colored and laid over a contrasting background of complimentary tone. Where white letters are necessary, best results may be had by toning the letters light grey or blue. This will reduce their light reflection and tend to cut down on the contrast in duping.

The post-processing preparation of 16mm. color film intended for duping is equally important. First, it must not be projected after processing. For visual inspection it may be run through a projection-type filmviewer such as the Craig, or Bell & Howell, which offer none of the abraiding dangers that an ill-adjusted projector may do. With such filmviewers, it is possible to completely edit a picture to be offered for sale and to obtain a reasonable idea of how it will screen through the viewer's miniature projection feature.

Good, clean, splicing is extremely important to prevent curl at the joints which tends to throw the picture out of focus momentarily as it goes through the printer. This may be avoided by using a minimum of cement so that it will not be squeezed out over the surface of the adjoining frame when the splicer pressure plate is applied.

"Cement flow" is an inherent fault with some film splicers, and a splicer of this type should be avoided and replaced, not only for editing color film for duplicating, but for editing one's personal movies.

Schools and industrial firms desiring to have duplicated educational and training films in sound, must take added precautionary steps as regards to the sound track. In most cases, the sound record submitted for printing must be either a 35mm. or 16mm. matched positive print of high quality. When a sound track is sent in for duplicating together with the picture, the proper starting point on both the sound track film and the 16mm. original Kodachrome film should be indicated clearly and accurately to insure synchronization.

With the increasing popularity of color film threatening to eclipse use of black and white altogether, it is important to consider the special care necessary to producing and maintaining good color films. Many subjects already filmed in color by amateur movie makers may find ready sale in the post-war era that promises wider use of educational and factual films. Many amateurs with good equipment now producing quality films, may emerge after the war in a position to use their cameras and talents profitably. Attention now to the details of accurate exposure, good lighting, and to editing and splicing will better fit these movie makers for the opportunities that lie ahead.

Bolex Frame Counter . . .

• *Continued from Page 365*

crank shaft. It is secured in this position by tightening wing nut beneath mounting plate.

In this position, the device registers the number of frames (via the Veeder counter) and the number of revolutions of the hand crank which indicates the footage (via the speed indicator dial) of any single scene or exposure. Where it is desired to wind back the film for a lap dissolve or other trick effect, the camera can be set for hand crank operation, and the film wound back for short distances merely by rotating the grooved pulley on the shaft that contacts the hand crank shaft, or —for longer windback operation, the frame counter may be detached (moved laterally away from camera) and the winding back accomplished through use of the hand crank. Here the number of frames wound back would be calculated in terms of number of hand crank revolutions, i. e., eight frames per one revolution, and the frame counter reengaged with the camera when filming is to be resumed.

Purpose of the grooved pulley, which may be seen attached to shaft of gadget and adjacent to camera in the top illustration, is to permit operation of counter when mounted some distance from camera—a method not described here, but which was first used by me before I improved use of the counter mounting as illustrated.

As to construction, the Veeder counter and speed indicator are the chief items to be purchased first. These I obtained for approximately $2.50. Sheet aluminum, which I was fortunate to obtain from a scrap source, was used in construction of the mounting plate or camera platform, the indicator block and chassis. Each of these individual parts and their attributes are sketched in detail on the page on which this description begins.

Inasmuch as the Veeder counter registers 5 digits or frames at one revolution, I found it necessary to step up this speed with a hand made set of gears in connecting it with the speed indicator shaft. The gear ratio I determined to be 1 to 1-3/5 and inasmuch as such gears were unobtainable, I decided to make them myself from aluminum, using a set of jeweler's files and a hacksaw to cut and shape them.

The larger gear is forced to a tight fit on the rotating indicator spindle. The grooved pulley, fitted with a slip

sleeve on one side and a slotted sleeve on the other (to engage camera crank shaft) is then mounted on the indicator spindle. The slip sleeve operates on the principle of a safety slip clutch which prevents any possible damage to camera mechanism.

The Veeder counter is next mounted on the chassis panel with two small bolts directly under the indicator spindle and in line with the gear previously mounted upon it, so that the two gears mesh close enough for smooth operation. Tension of the gear adjustment is regulated by means of a set screw at back of mounting plate.

The grooved pulley may be eliminated entirely, for, as previously stated, it was included because of the belted hookup with the camera previously decided upon and used. Diagrams show two grooved pulleys, and these were later joined together into one connecting unit. Uesd separately, one would be used on the counter and the other mounted on the camera and the two joined by means of a spring belt to facilitate operation of the frame counter from a distance behind the camera — this, where it is desirable to have more ready access to the backwind crank in making frequent lap-dissolves as in titling.

The pulleys were cut by scroll saw from a piece of hard rubber. Grooves were cut in the edges by mounting pulley discs on a hand drill and rotating the discs while a sharp tool engaged and cut into the edge to gouge out the groove.

This frame counter is a rather pretentious looking job for the operation it is called upon to perform. Of course, at a later date, when regular equipment is available, I may replace it with one made especially for the camera by Bolex. But I've had a lot of fun designing and building it, and for the present, it gives me everything I could expect in a frame counter.

Reviews of Amateur Films..

• *Continued from Page 354*

enhance the entertainment value of his future pictures.

The story opens with Wadman, playing the husband, checking over his latest bank statement which shows a comfortable balance remaining. Puffing away on his cigar, he contemplates the future. His wife coyly enters the scene and presents him with a handful of bills. Adding them up he finds paying them will reduce their bank balance to a paltry four dollars.

The husband criticises his wife's lavish spending, says they'll both have to cut down on expenses and set up a bud-



A MARINE "*Tells It*" TO DeVRY



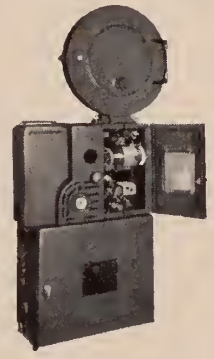
Official U. S. Marine Corps photo of Marine landing on Rendova Island in the Solomons.

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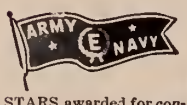
You've heard the expression, "Tell it to the Marines!" Today a Marine *tells it* to DeVRY—a sergeant in the Second Marines writes from the South Pacific: "I have constantly been surprised by the amount of punishment your projectors will take—first off, in the holds of Navy Transports . . . Secondly, over rough jungle terrain in trucks, without roads to travel . . . Third,—while stationed at Paekakariki, New Zealand—not once but twice, the machines went through what is known as Southerly Gales, BOTH times—in our improvised tent theatre booth—the machines were dashed to the floor from a 32-inch height. All four DeVrys are still in good working order—even though they have taken severe punishment in their 16,000 miles of travel with the Second Marines!"

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get. His wife, observing her husband puffing on a cigar, suggests he give up smoking. He says, "Sure. And we'll let the maid go, too!" Other economies are planned and the picture dissolves into a scene days later. The husband, walking home from work, is greeted by a friend who stops to chat. He's puffing on a cigar and the husband, who's given them up, looks hungrily at the brace of cigars in the neighbor's breast pocket, hoping to be offered one.

That he has also included the daily newspaper in his economy cuts is brought out in another scene where he encounters a neighbor and asks to read the headlines. The neighbor patiently waits while he scans each page, then walks on home in disgust without his paper. In time, the economizer becomes such a "moocher" that his neighbors all avoid him. He is shown offering his hand in greeting and a neighbor ignoring it; of the man, whose newspaper he borrowed, now *giving* him the paper and hurrying on; of a neighbor lady, gossiping from her window, slamming it shut as he approached.

Eventually, in desperation, the man decides to throw his economy plan overboard. In sudden determination he walks into a drug store and buys a box of cigars. Next he passes a haberdasher's, enters the store, and comes out with a brand new overcoat. Arriving home, he enters the house timidly but finds his wife absent. Sitting down, he lights up another cigar and soon his wife enters. She has been on a spending spree, too, and is loaded with hat and suit boxes. Each show their purchases and laughingly agree that economizing is the bunk. A clever ending is a closeup of the cigarbox lid with the words "The End" inscribed upon it and cigar smoke, entering the scene, fading it out.

Except for some "hot" lighting on faces in a few early scenes, photography is very good. The story is excellent, packed with many laugh situations, and lacks only a surprise comedy twist at the end to make it one of the outstanding amateur pictures of the year.

Wadman used a model 60 Eastman Cine Kodak with an f/1.9 lens on a tripod for all shots. Exposures were calculated with a Weston meter. Five No. 2 photofloods in reflectors were used on all interior shots.

The picture easily earned the 3-Star Merit leader awarded it.

Commentary For Amateur Films...

• *Continued from Page 364*

Often the moment to begin the commentary does not come with the first frame of a scene or the first scene in a sequence.

Most of us like to have the chance to grasp the meaning of a scene as it unfolds and before the narrator's voice begins. At the end of this indefinable interval, we are more amenable to the voiced comments coming from the speaker. It may be said that there is a psychological moment when the commentary should be commenced and this is something the commentary writer and the narrator must discover for himself upon screening the picture beforehand.

I recently saw an amateur film in which a toy doll was featured as "star" and narrator. The voice of the doll was the producer's and was recorded on disc synchronized with the film. It was a high-pitched, childish tone and heard almost incessantly. Before the film was well along, one wished for opportunity to throttle the turntable and smash the record. Here was a pleasing story filmed in Kodachrome marred by too much talk.

With all this admonition against excessive narration, the reader may well wonder just what is a happy medium. To some extent, the volume of commentary will depend upon the subject. It may be said, however, that no film should be accompanied by a continuous running patter of description. A home movie describing a trip to Mexico, for instance, should have intervals when the background of Spanish theme music is raised in emphasis, thus lending additional tempo to the picture.

Commentary should be employed to explain locales, important historic facts, and intimate details of some handcraft operation where such are filmed. A scene of a Taxco indian decorating pottery might be described thus: "In Taxco, we watched a native decorate pottery." But the picture tells this without comment. The scene could be amplified and made more important if facts, not pictured, were revealed in the commentary.

Analyzing the scene, we recall that the natives, almost all illiterates, possess uncanny artistic skill. Also, the film has not told anything about the origin of the pottery. So we describe the scene thus: "Revealing a heritage of ancient Aztec art, this simple, illiterate native skillfully decorates pottery he made the day before from native clays." This statement, while not so brief, at least adds something to the picture. It suggests the native inherited his flair for art from ancient Aztec ancestors; that otherwise he is illiterate, and that the pottery he is seen decorat-

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ing he also made himself from native clays. Other scenes could follow showing natives in similar pursuits; but the one statement would suffice to describe all.

Good commentary, therefore, is a judicious combination of brevity and the factual, supplying by spoken word only that which the picture does not immediately convey. In describing a travel film on Yosemite, for example, it is necessary only to give such facts as names or points of interest, interesting historical data, and brief comment about any outstanding personal experiences encountered there, but this in an interesting, conversational manner. After this information is stated, it isn't necessary for the commentator to keep on talking. Let the audience concentrate between remarks upon the picture. Give them time to absorb what they hear. Where the commentary is continuous, the audience's attention is divided between *hearing* the commentary and *seeing* the picture with the result that they do not fully benefit from either.

It is not how much, but how little commentary is used and used wisely that contributes to the success of a narrated picture.

Drama Behind Garden Gate...

• *Continued from Page 369*

of the web and flew away. Such are the vicissitudes of the movie maker.

We next tried a large red ant with fair success. The spider came out, watched it a little while, then retired. Was he afraid of being bitten by the ant? We never knew. We were, however, greatly disappointed in failing to film the drama we had hoped for. Several other insects were subsequently tried, but the spider would not respond. Thus the afternoon wore on and I used up a whole spool of film. That night I processed the film to see what I had accomplished.

It was fortunate that I did so before I had used additional film; for I had ne-

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glected to provide a neutral background and, besides, my exposure was off. In those scenes where the spider did appear, the spider could be seen but the background of leaves was so confusing it obscured the pattern and beauty of the mist-covered web. I decided to use a neutral grey cardboard as a background on my next attempt and to take the exposure reading from it.

Next morning I awoke early only to find that it had rained heavily during the night and had practically obliterated the spider's web. I had to wait a week before another spider built a web in a suitable location for filming. When at last I was ready to resume my filming I used a small grasshopper for bait, tieing it to a small thread and dangling it before the spider in the center of the web. This served two purposes: the 'hopper would be big enough to register large on the screen; also, by suspending him by a thread, I could place him in the very center of the web where the pattern was more condensed and therefore would be picked up in the smaller field of view covered by my auxiliary fitted camera lens.

Success followed at last. The spider came out at once and stung his victim. Then he tried to haul it off to his lair among the leaves. However, his victim proved too large to handle and he decided to "wrap it up" first. Thereupon he proceeded to turn the grasshopper over and over, winding the length of thread around the 'hopper and making him into a compact little bundle that could more easily be hauled away.

During this dramatic episode, my camera was turning and I was gloating over my prize shot. Finally, after several excursions around the web, the spider had the grasshopper securely trussed up. It looked like a miniature turkey ready for the roasting pan! Then the spider picked it up and trundled it off to his lair amongst the leaves.

This whole episode consumed one full roll of film. It required little trimming at the editing board. On the screen it is terrific drama of life in a little-known world. Watching it on the screen, it is an incentive to renounce all other forms of filming and to concentrate on semi-microscopic cinetography.

Here, with only an auxiliary lens added to my camera, was produced one of the most interesting films ever seen by my family and friends. It is a simple departure from ordinary movie making, this filming of small subjects within the garden gates, but it offers limitless possibilities to any amateur with patience and perserverence willing to make the effort.

Movie of the Month...

• *Continued from Page 367*

dren, happy to see him back home again, crowd around. Then his wife announces she has a surprise for him.

One of the kiddies playfully claps her hands over the tramp's eyes momentarily, and his wife then lifts a baby from a nearby perambulator and proudly holds it before her husband to see. As he gazes upon this surprise addition to his family, he faints and the picture ends in a fadeout.

The story, of course, is quite simple and in the telling may not seem impressive. But the manner in which it was directed and photographed makes it an interesting photoplaylet which afforded opportunity for Howard to picture all the members of his family and many of his relatives in a story picture rather than a reel of shots filmed at random. As a family scenario, it is applicable in plot and action for filming large groups on an outing.

Although conservatively titled, good camera editing and frequent playing of vital action in closeups made subtitles unnecessary to advance the continuity. The opening titles are lettered in black ink on white backgrounds and are cleverly decorated with appropriate sketches. The series consisted of the "presents" title, the caption title, and two credit titles listing the cast and the producer.

The cutting is expertly done with the result that each sequence is carefully timed for the maximum effect incident with the action. One might criticise some moments of over-acting by members of the cast, but this could hardly be corrected in cutting. The discreet use of dissolves contributed much to saving of film and to advance the tempo of certain sequences, indicating that Howard thoroughly considered the wisdom of "editing while shooting" to reduce his labors later when cutting.

More scenario pictures of the calibre of *A Fugitive From Just-Us* are certain to follow where the movie maker devotes more than casual study to the professional's techniques. Filmer Howard's devotion to this study and his careful preparation in advance of shooting has been well prepaid in this thoroughly entertaining picture.



Home Study Training Films . . .

• *Continued from Page 368*

16mm. projectors and instructional films. This organiaztion is currently training by mail thousands of eager, ambitious men and women in the bustling science and industry of electronics. Every student who enrolls with DeForest is furnished a 16mm. projector which enables him to project, in the comfort of his home, DeForest instructional films loaned for the purpose.

This educational feature of DeForest's Training stems from the long experience of Dr. H. A. DeVry, founder of the DeVry Corporation, manufacturers of motion picture cameras and projectors and a pioneer in the realm of visual education. Often referred to as the "Father of Visual Education," Dr. DeVry's many contacts with young men seeking to get into electronics, and his sincere desire to help them, proved over and over again the need for a modern, industrial training program that would teach faster and more thoroughly than other methods then in use. It was then that home study by motion pictures was begun and it has continued until today it is recognized as the most effective educational tool ever to be employed by any correspondence training institution.

Thousands of dollars were spent in the preparation of the instructive films which vividly portray some of the important fundamentals of Radio. There are animated diagrams showing the action of the magnetic field—current passing through wires—pictures revealing the movement and control of electrons—X-ray studies of working parts—close-ups of equipment being taken apart and reassembled—and scores of other scenes of a like nature.

The projector provided each home study student is a 16mm. DeVry, hand operated type. As a result, a student can stop the film and study any particular frame as long as he desires. Also, he can readily run the film in reverse. After he completes and returns one reel, he receives the next one immediately.

Since students are enrolled from every state in the union, and from Canada, it is interesting to note that in areas where no 110-volt current is available, a special projector is provided that operates from any ordinary 6-volt storage battery. DeForest's Training also backs up its "Learn - by - Seeing" movies with "Learn-by-Doing" actual experience.

After a student has grasped many of the fundamentals of Radio with the help of these instructive movies, he then works out 133 Radio-Electronic experiments from 8 kits of parts and assemblies—building and operating many interesting circuits. Upon completing the training, the student receives the full benefit of an effective Employment Service.

After using instructive movies over a decade, DeForest's Training foresees a greater future ahead for 16mm. training films in practically all fields of education, as well as in business and industry. The extensive use of training films both in military service and in war industries—and the results secured—have done more perhaps than any other

MOVIE OF THE MONTH

• FROM among the films submitted for review by readers each month, the editors select the best and award it Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. This award neither enhances nor affects the eligibility of such films for competing in Home Movies' annual amateur contest; all films submitted to the editors for review and criticism between January 1st and September 30th, 1944, are automatically entered in the annual contest, subject to a second review prior to final judging.

Films receiving Movie of the Month certificates for 1944 are:

JANUARY: "Bohemian Baloney," produced by Werner Henze, St. Louis, Mo. An 8mm. black and white film, 125 feet in length.

FEBRUARY: "Where the Mountains Meet the Sky," produced by Al Morton, Salt Lake City, Utah. An 8mm. Kodachrome picture, 125 feet in length.

MARCH: No award.

APRIL: "Desert Playgrounds," produced by Paul Kassen, Los Angeles, Calif. A 16mm. Kodachrome picture, 400 feet in length.

MAY: "Lure of the Sirens," produced by San Francisco Amateur Producer's Guild, San Francisco, Calif. An 8mm. black and white picture 400 feet in length.

JUNE: "An Ancient Art," produced by M. D. Taylor, Stockton, California. A 16mm. black and white picture, 400 feet in length.

JULY: No award.

AUGUST: No award.

SEPTEMBER: "A Fugitive from Just-Us," produced by Robert C. Howard, North Hollywood, California. A 16mm. black and white picture, 300 feet in length.

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factor to dramatize the effectiveness of instructive 16mm. movies. There can be little doubt but that in the immediate years ahead many more organizations, like DeForest's Training, are going to agree that the old Chinese gentleman really had something when he said, "One picture is worth 10,000 words"—which, when brought up to date, applies undisputedly to instructive motion pictures.

This is another in the series of articles describing practical uses to which 16mm. motion pictures are being applied in various fields of endeavor. Subsequent articles will reveal how the scope of the 16mm. film is extending far beyond anything imagined for the 35mm. theatrical film.—EDITOR.

Cine Roundup . . .

• *Continued from Page 358*

men, they now project 16mm. movies of the prisoners on a screen for identification purposes.

★ ★ ★

16mm. Major Productions, whose venture in the 16mm. theatrical field was reported in the August issue, has contracted with Dunningcolor of Hollywood to produce all their release prints of 16mm. western color features in Dunningcolor. One of the oldest firms in the business, Dunningcolor has acquired renown in the 16mm. field similar to that of Technicolor.

★ ★ ★

Motion Picture Educational Society, recently organized by Samuel Solomon with headquarters at Washington, D.C., is building an impressive membership for the purpose of promoting the war effort through exhibition of educational motion pictures and to set up a peace time educational program after the war.

The society proposes to enlist aid of lawmakers, farm, labor and other patriotic organizations to work for the purpose of having the Government itself, through its agencies, furnish films for the project.

"There are, at present, over 25,000 16mm. sound projectors that could be utilized to promote the war effort," said Mr. Solomon, "instead of being used purely for entertainment. If owners of these projectors had access to a central government agency from which it could obtain programs of 16mm. films without a lot of red tape, these projectors could be put to practical use to aid the government."

Purpose of the society is to get government and other 16mm. films into wider circulation through assistance of members of the Society. A national campaign is being launched to enroll people interested in this program to become regular members of the Society. A national convention to be held in



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ALL contest films must be in hands of the Editor on or before 5 P. M., September 30th, 1944. Judging of films will begin immediately. Contest winners will be announced in the November issue and awards sent winners the following week.

THE LLOYD BACON TROPHY will be awarded the movie amateur producing the best picture submitted in contest on any subject.

FIFTEEN other awards will be distributed for the best films submitted in the Scenario class, Family Films class, Documentary class and for outstanding achievement in photography, editing, titling, and sound.

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CONTEST RULES

- Entries limited to 16mm. and 8mm. films. No. 35mm. reductions eligible. No restriction as to length or subject. You may submit as many entries as you wish.
- Transportation on entries must be paid both ways by contestant. Where return postage is omitted, film will be returned via express, collect. All entries will be promptly returned after review by judges.
- Don't wait until final week to submit your films. Send them in as soon as ready. They will be reviewed, judged, and graded and a full report of same filed for consideration at time of final judgment. Films should be available for a second review by judges at close of contest if necessary.
- All entries should be titled at least to the extent of a main title. Adequately titled films improve their standing in the contest. Professional or laboratory produced titles are permissible.
- Be sure to label your film reels and containers, giving your name and address and the title of your production.
- No entry blanks are necessary. Enclose data with entry as to camera, lens and film used; also, state whether filters, tripod, exposure meter, and any other equipment were used. This information has no bearing on the judging, but is of interest to the editors.

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"THE CANADIAN ROCKIES", titled, 400 ft.	$50.00
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Main & End Titles for your own Yosemite pictures; set	1.50

GUY D. HASELTON
7936 Santa Monica Blvd., Hollywood 46, Calif.

Washington, is included in the plans. Headquarters of the society is at 1308 Connecticut Ave., Washington, D. C.

★ ★ ★

The War Production Board announced last month that it will continue to authorize production of military, amateur and professional photographic film to the full capacity of the industry, but explained that amateur photographers are not to infer from this that they will be able to obtain more film in the near future.

About 85 per cent of the film currently being produced by the eight companies in the industry is being used for war or war-connected purposes. Only about 15 per cent of total film production is being made available for professional or amateur photographers. Since military requirements are expected to continue at a high level, a larger percentage of total production cannot be made available to civilians in the near future, WPB officials said.

★ ★ ★

Survey. The *Amateur Cine World*, British cine hobby magazine, recently conducted a survey among its readers to determine their wishes in postwar equipment. The results are printed in its June-August 1944 quarterly edition. "No feature which has ever appeared in our columns," states the editor, "has brought such a spate of interesting correspondence as the discussion on postwar designs for cinematograph apparatus."

British cine filmers, as a whole, are very interested in 8mm., but 9½mm., the initial European amateur movies, still has some staunch supporters.

I've Got a Problem . . .

• *Continued from Page 356*

A: Instead of inverting camera, leave it in normal position and invert the title card instead.

Q: In a recent issue it was stated that when photographing objects at distances closer than two feet, an auxiliary lens would have to be employed. However, my camera lens will focus down to 18 inches. Must I use an auxiliary lens in shooting an object at two feet? — A. W. R., Providence, R. I.

A: No. Ordinary cine camera lenses

LAST CALL TO LIST YOUR MOVIE CLUB

The special October Anniversary Edition of HOME MOVIES will contain the annual Directory of Amateur Movie Clubs. If your club has not yet been listed, data must reach the editor on or before September 25th. *Please call this to your club secretary's attention today.*

Secretaries are requested to list their club by supplying necessary information on coupon below. In view of the inquiries from individuals and other clubs that may follow from such listings, you are urged to give a complete address for your secretary or other club official authorized to correspond for your club.

Early return of coupon will insure listing and avoidance of error. In the event club elections to be held before October may change data, please submit current data, so that club may be listed; then submit new data at later date as it becomes effective.

HOME MOVIES,
6060 Sunset Blvd.,
Hollywood 28, Calif.

Gentlemen: Kindly enter name of our home movie club in your annual directory:

Name of Club.....

City..... Street.....

Membership restricted to 8mm. only?..... 16mm. only?..... Open to both?.....

Meeting date or days.....

Corresponding secretary.....

Address..... Phone.....

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Write Dept. HM.

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A TREASURED KEEPSAKE—Two acetate protected frames, 4 data pages for names of bridal party, guests, gifts, etc., blank white pages for clippings and honeymoon prints. Ivory colored Duraleather, plastic ring binding. At Stores or Direct on Money-Back Trial. Size 5 x 7", $2.50. Size 8 x 10", $3.75.

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that focus as close as 18 inches are rather rare. The limits of most cine lenses in focusing mounts are from 5 to 3 feet and of course, these require use of auxiliaries when filming is to be done at closer range. All cameras fitted with fixed focus lenses must have an auxiliary lens added for titling and ultra close-up shots.

Q: Is it possible to reduce or intensify color film to correct under- or over-exposure?—B. H., Huntsville, Ala.

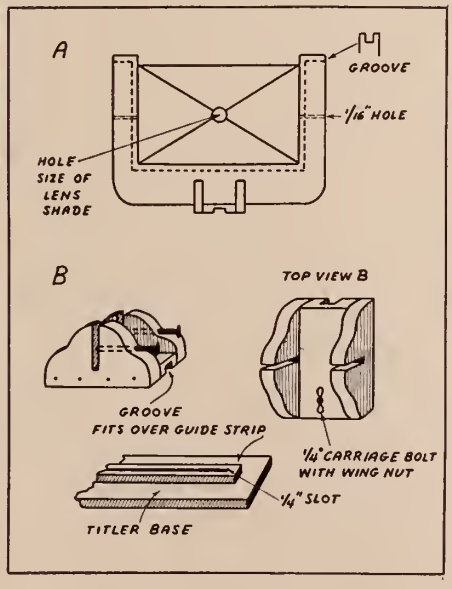
A: We know of no instance where this has successfully been done. Since under- or over-exposure changes color values, reducing or intensifying—as the processes are known for black and white films—would not restore colors to their proper density.

Experimental Workshop . . .

• *Continued from Page 373*

On top of the frame the grooves are continued. In these is inserted a wire which in turn is attached to the title card when flop-up or flop-down effects are desired. A similar arrangement in the center of the frame permits flop-over effects.

The base is made of ¾" stock and is cut as shown. Two screws or dowels are



inserted through holes drilled in the edge and hold the title frame firm when in use. A groove in bottom of base fits over a guide strip on the camera track and permits adjustment of the frame for various distances. A ¼" carriage bolt with winged nut holds the base secure.

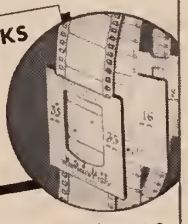
Copying another film is easily accomplished by placing a piece of oval glass, ground glass, or artists tracing cloth in the frame and projecting the picture from the rear.—*R. H. Swartzwelder, Philadelphia, Penna.*

Announcing . . . The New De-Luxe Hollywood VIEWER with Focusing EYEPIECE



. . . gives crystal-clear magnification comparable to theatre projection! IDEAL FOR VIEWING AND EDITING 8MM. AND 16MM. FILM!

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Write for prices for developing and processing for 8mm. and 16mm. films bought elsewhere.

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16mm. Bell & Howell 2000 ft. reels, $4.25.
16mm. Bass 1600 ft. reels, $3.85.
16mm. Bass 1600 ft. cans, $3.50.
16mm. Bass 1200 ft. reels, $3.30.
16mm. Bass 1200 ft. cans, $2.15.
30x40 Radiant tripod model screen, $13.75.
40x40 Radiant tripod model screen, $17.75.
48x48 Radiant tripod model screen, $21.50.
30x40 Da-Lite Versatol screen, $ 7.50.
40x40 Da-Lite Versatol screen, $10.00.

USED 16MM. CAMERAS

Cine Kodak Model A hand crank F:3.5 lens, $47.50.
Cine Kodak Model A F:1.9 lens foc. mt., interchangeable telephoto, complete $125.00.
Victor 4 Turret, latest, with Cooke F:1.8 lens, accessories and case, $152.00.
In stock: new Bolex H-8 camera less lenses, with Micro frame counter and etxension handle, $220.40 inc. tax. New Bolex H-16 camera less lenses, with Micro frame counter and extension handle, $220.40 inc. tax. Sole leather case for same, $35.00.
Immediate delivery on new Bolex L-8, F:2.5 lens, $114.85.

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Defranne Universal Vertical title stand complete with magnifier, for following cameras: Kodak 8mm.; Bell & Howell 70DA; Kodak 16mm.; Keystone 8. Your choice, each, postpaid anywhere in the U.S.A., $5.75.
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• BOLEX 8mm. cameras $116.00; 30" x 40" tripod screens $10.95; Mitten title letters $5.95; 35mm. Weston 64-40 (36 Exp.) 75c; 16mm. film 100 ft. with processing $2.50. We carry complete line of Castle films. Plenty of bulk 8mm. and 16mm. film. TATE QUALITY LABORATORIES, 2819 East Anaheim, Long Beach 4, Calif.

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• WANTED—8mm. movie projector in good condition with case, 500 or 750 watt. Specify make, model and price desired. MR. KRUGER, 4928 Ella St. Philadelphia 20, Pa., or phone DAvenport 0561.

• WANTED—16mm. Kodachrome bird shots—no duplicates. Robins, cardinals, blue jays. BOX 884, HOME MOVIES MAGAZINE, 6060 Sunset Blvd., Hollywood 28, Calif.

• EYEMO single-turret cameras, lenses, Bell & Howell standard Mitchell, tripods, viewfinders, magazines. 6 & 12 volt motors. Highest prices paid. MOGULL'S, 68 West 48th St., New York City.

• TELEPHOTO and wide angle lens for Zeiss Movikon 16mm. BOX 99, Home Movies, 35 Park Ave. New York 16, N. Y.

• WANTED—positive viewfinder for 70-DA with 3-objective turret, with 1", 15mm., 2" and 4" objective finders, if possible. C. R. REETZ, P. O. Box 147, Pawtucket, R. I.

• WANTED: Used equipment. Bargain list on request. PETERS, 41-B South 4th St., Allentown, Pa.

HELP WANTED—MALE

• MANAGERS wanted for 16mm. sound film libraries, experienced, draft-exempt. State age and full particulars. BOX 1144, HOME MOVIES, 6060 Sunset Blvd., Hollywood 28, Calif.

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• "THE KODAK GIRL" starring Peggy Tippett; "Magazine Cover Girl" starring Francine Counihan, Georgia Sothern; "Glamour Dance" starring Rosita Royce; "Rumba" starring Caroline Ayres—100 ft. 16mm. $5.15. 50 ft. 8mm. $4.15 shipped prepaid. GRIFFIN FILM CO., Box 21, Ithaca, N. Y.

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TENTH ANNIVERSARY NUMBER

EXTRA features . . . Bigger articles . . . Special color section . . . New equipment survey . . . Announcements of new cine accessories . . . all this and more you'll find in the OCTOBER issue out October first — the big premium number celebrating HOME MOVIES' Tenth Anniversary!

LEADING manufacturers of cine cameras, projectors and equipment will showcase their products in the advertising pages of October HOME MOVIES, affording readers opportunity to evaluate equipment of the future. Sound, color films, easy-to-film continuities, and special titles you can film yourself will feature this big gala edition.

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• BETTERPIX Outdoor Safety Film, 100 feet 16mm., $2.50; 25 feet double 8mm., $1.25. Free developing. Finished subjects sold, exchanged. Sound Library. BETTER FILMS, 742 New Lots, Brooklyn 7, N. Y.

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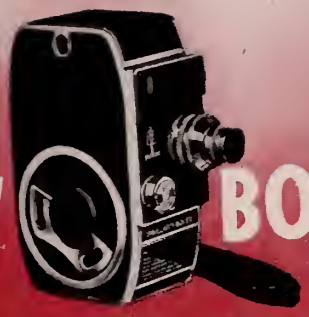
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Every frame in every sequence receives the same exposure — 1/30th second at 16 frames per second (normal silent speed). The constant speed motor assures productions which neither lag in action nor speed up beyond the normal 16 frames per second. The BOLEX L-8 is extremely simple in operation. Anyone can make perfect full color or black-and-white movies at the first trial. It is lightweight, may be worn on the wrist or carried in a coat pocket. Among the many BOLEX L-8 features are: removable pressure plate; viewfinder corrected for 12½mm, 1 inch and 1½ inch lenses; focal plane shutter; improved optical system; accurate footage counter which resets automatically to zero when loading or reversing spools. And, equally important, the BOLEX L-8 is exceptionally low priced. OPA approved list price, $68.75. (Federal Excise Tax, $12.50.) (It is necessary that purchasers of this camera supply standard 8mm lenses which will be adapted to fit, at naminal cast.) Write far further information.



In a survey, conducted by *Home Movies Magazine*, among the Movie Clubs of America, a very interesting fact came to light regarding the desires of movie fans as to postwar cameras. It was found that the features the members desired were already, to a great extent, embodied in BOLEX Model H-8 and H-16.

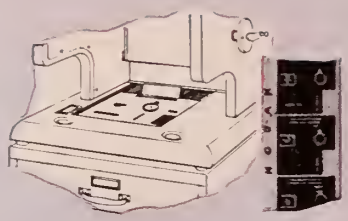
For example, it was found that *back-wind* was wanted by 40.4% of the clubs responding. The back-winding mechanism has been an integral part of BOLEX for the past ten years. *Frame-counters* were at the top of the list of preferences. To the best of our knowledge, the present-day BOLEX introduced the frame-counter on amateur cameras, and leads the field with this innovation. In brief, with the exception of sound, desired by only 12.8% of the Clubs, and magazine loading, desired by only 6.4%, *the postwar camera wanted by the Movie Clubs is already here in the present-day BOLEX.*

BOLEX has always given amateurs such outstanding advantages as back-winding mechanism, parallax-correcting viewfinders, turret, frame-counters, hand cranking or motor drive, critical visual focusing, semi-automatic threading (found in no other reel cameras) and a host of other exclusive features.

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American Bolex Company 521 FIFTH AVENUE, NEW YORK 17, N. Y.

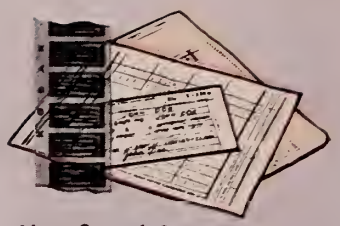
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Your Selective Service number—with the exact time and order of its drawing—was photographed the Recordak way.



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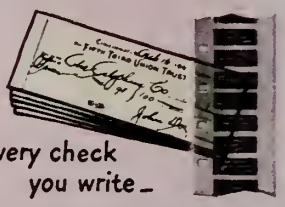
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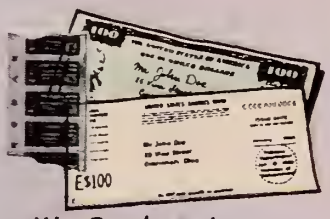
Your Life Insurance policies, or records, are filmed with Recordak by many insurance companies—thus made error-proof, tamper-proof.



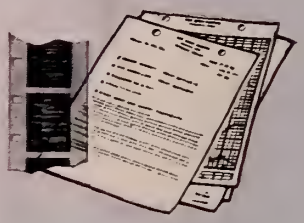
WHO...ME? MY CAREER IS IN FILMS?



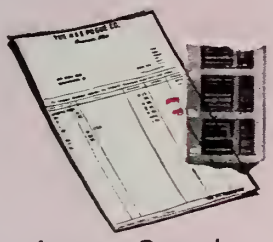
Every check you write—If your account is in one of thousands of the country's progressive banks—is photographed by your bank, using Recordak . . . protecting you and simplifying banking.



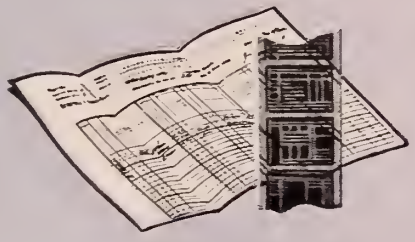
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Bosko and Honey are talking about spooks and ghosts; they finally persuade themselves—there ain't No Ghosts. Honey starts for home; however, a thunder storm comes up and she takes shelter in an old abandoned house. The door slams after her as she enters, shutters screech and Honey screams. Bosko, followed by Bruno, comes gallantly to the rescue. From then on the two doubters and poor innocent Bruno are given a thorough convincing that there are Ghost . . . with a dozen hair-raising incidents involving ghosts and skeletons.

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HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



The finest and the first in 16mm projectors, with their designer, Alexander F. Victor, whose inventions and improvements over the past 21 years have bridged the gap between the first Victor Ciné Projector (right) and the new Victor Animatophone (left).



International Relations: "After the war we have all got to learn to live together . . . we can't all travel around the world to learn to understand each other . . . we can do it through 16mm film better than any other way," said C. R. Reagan, director, non-theatrical division, Bureau of Motion Pictures, Office of War Information.



Better Education: "This medium of communication makes possible . to bring the truth to millions upon whom depends the realization of our democratic goals," declared Dr. Clyde V Arnspiger, vice president of Encyclopedia Britannica Films, Inc.

16mm BECOMES OF AGE

21 years old August 12, 1944; Born August 12, 1923

NOW 21 YEARS OLD, has the 16mm industry reached its full growth? Are there new horizons of achievement before it?" The answer was given by leaders of education, business, industry, and government as they honored Alexander F. Victor, designer and producer of the first 16mm camera and equipment. The magic of 16mm sight, sound and sequence has already transformed methods of teaching, training, selling and entertainment. But as 16mm Comes of Age, its future will even overshadow its brilliant present. Almost every field of endeavor in every corner of the world will look to Victor who first brought 16mm into being to provide the 16mm camera and projector of tomorrow.

Victor, whose advanced designs and constant improvements have blazed the trail for 21 years of 16mm achievements, is ready to meet the responsibility of the future.

VICTOR 16 — SIGHT SOUND SEQUENCE — THE WORLD'S GREATEST TRAINING FORCE





Post-War Markets: "Through 16mm motion pictures in Latin American countries new post-war markets are being created . . . standards of living raised . . , and all American business and industry will benefit" predicted Robert C. Maroney, director of motion picture distribution for the Coordinator of Inter-American Affairs.



Twenty-one years ago the first 16mm cameras, projectors and films in the world were announced in this full page newspaper advertisement which A. F. Victor, president, and S. G. Rose, executive vice president of Victor Animatograph Corporation are re-reading as the 16mm industry comes of age.

First in the fight for a safety standard for non-theatrical film and equipment, first to design and produce 16mm cameras and projectors, A. F. Victor responds to the tributes paid him by leaders in education, business, industry and government.

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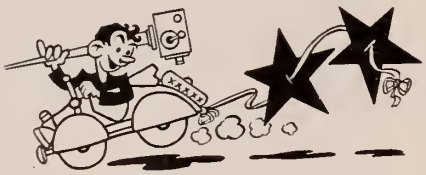
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REVIEWS... of Amateur films

By J. H. SCHOEN

HOLIDAY FOR ANTS, 65 feet 8mm. Kodachrome, and produced by Andrew Arciuolo of Milford, Connecticut, is a brief record of a picnic. Following the opening title, a young couple are shown in their garden. The girl suggests: "Let's go on a picnic!" Then follow scenes of such activities as stowing lunch baskets, blankets and other outing paraphernalia in the car, then driving off.

Another title at this point states: "We pick up Joe and Andy," and the



following scene shows another couple, having joined the party, putting lunch baskets in the luggage compartment of their host's car. Then there are numerous scenic shots made from the moving automobile enroute to the picnic grounds in the mountains, followed by shots of the picnickers preparing the luncheon spread, building a fire, and broiling weiners. The picture closes with shots of the picnickers lolling about in the cool shade of the woods.

While an effort was made at the beginning to build this picture on a foundation of continuity, the idea obviously was lost sight of as soon as the travelers arrived at the picnic grounds, perhaps because hunger had overtaken the cameraman! A glaring fault, too, was the filmer's habit of continually panning from one object or person to another. At the picnic grounds, the camera scarcely rested for a moment on any one scene or object and then it frequently panned back again to focus momentarily on something previously shown. There are a few good pictorial scenes, but nothing whatever about ants as suggested by the title. Just a closeup or two showing the picnickers being annoyed by ants would have been sufficient and justified selection of the otherwise appropriate title. The titling is a fair job. The main caption is hand lettered and photographed on black and white film tinted pink to harmonize with Kodachrome. Subtitles are typed in black on white backgrounds.

Filmer Arciuolo states he has been making movies about one year and that this is his first attempt at continuity. The titling is the first he has ever attempted. He is to be complimented upon his serious efforts and no doubt more careful use of camera in future will greatly improve his photography and aid in improving continuity. He used a model 90 Cine Kodak with an f/1.9 lens. A 2-Star Merit Leader has been awarded his picture by HOME MOVIES' editors.

MY DOG, 250 feet 16mm. Kodachrome, and produced by Mrs. Helen Bornmann is this filmer's first picture-making attempt with a Cine Special. The continuity is based upon a famous poem by the same title which appeared in an early issue of HOME MOVIES, and pictures a pet dog's life around the home. Additional verses were added to suit special action.

Each verse of the poem suggests a scene which is enacted by the dog and its mistress or master. The words are superimposed over the scene, remaining on the screen long enough to be read, then fade out while the scene remains. The dog is shown licking its mistress' hand, carrying the paper, eating, playing, taking its medicine, etc., and finally being put to bed.

The photography is generally good. All scenes are interiors and were lighted with as many as four No. 2 photofloods in reflectors, according to Mrs. Born-



mann. Exposures are good throughout. The main title is well done with white block letters over an orange background. The subtitles are composed of white title letters. In many instances, this filmer missed on her title exposures, for some of the superimposed captions are just barely distinguishable.

We believe the picture as a whole would be more effective if the poetic subtitles had not been superimposed, but filmed as separate titles that would dissolve in and out between the scenes—especially as the Cine Special is particularly adapted to do this sort of thing with ease.

In describing how she wrote her continuity, Mrs. Bornman wrote: "I kept paper and pencil on my night table and during frequent sleepless nights, I figured out some of the dog tricks and the rhymes to fit the action. The following day, I would figure the layout and colors, then shoot my rhyme title, backwinding it then for superimposing the scene later. It required about six weeks in all to complete the picture during which time, I burned a roast and ruined a good cookpot!"

My Dog has been awarded a 3-Star Merit Leader by the editors.



MODERN TIMES, 200 feet 8mm. Kodachrome is a photoplaylet filmed by R. G. Scanlan of Chicago, Illinois. Based on the familiar "Turnabout" idea, Scanlan's story concerns a man and wife who trade places—each assuming the other's work. In this case the husband, tired of his daily grind, trades places with his wife.

We see him come home to his faithful wife who cheerfully greets him at the door, helps him off with his coat, etc. "I'm sick of working!" he exclaims. The next day while at work, his wife sees bold type appeals in the newspaper for women to work in war industries. She applies for work and is accepted. When her husband returns home that evening, she tells him she has a job, invites him to stay home and do the housework while she takes over as the "workingman" of the family.

This the husband happily does and we see him doing the laundry. He drops a garment in the mud, then disposes of it in the garbage can instead of rewashing it; when ironing, he ruins his wife's rayon slip and conceals it in the rubbish box. When his wife returns, she notes the dust on the furniture and other evidence of her husband's domestic shortcomings.

Things go on like this for three days. Finally, on the fourth day, hubby gets tired of it all. Sweeping the dust under the carpet, he flops on the couch to rest and soon falls asleep. His wife returns from work to find him thus and then decides the new plan is not going to

• *Continued on Page 442*

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★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Where answer by mail is desired, enclose stamped addressed envelope with your letter.

Q: After my projector has been running for some time, it increases speed apparently beyond the normal 16 f.p.s.

I find that even if I turn the rheostat to lowest point, projector cannot be slowed sufficiently. I am thinking of cutting in an old theatre dimming rheostat in the feed line as a means of lowering the current voltage to the motor. Is there anything objectionable in this?—T. Y. D., Erie, Penna.

A: Why not have your dealer check the projector first? If it cannot be made to run at 16 f.p.s., then it is not in proper working order. If dealer service is not available at this time, it is possible that use of the dimmer-rheostat will provide the control you want if such control operates on the motor only. To cut in this rheostat on the main power line that feeds both motor and lamp, would obviously cut down on brilliance of light as you slow speed of projector.

Q: Is it possible to use a Bell & Howell sportster 8mm. camera to take a Kodachrome picture of a film in Technicolor as it is shown on a theatre screen? It is my understanding that some difficulty will be encountered because of the difference between camera and theatre projector in the interval of shutter movement. If such is the case, how can the problem be overcome?—M. R., Paris, Tex.

A: This is a problem not only for a Bell & Howell 8mm. camera, but any cine camera. Even if brilliance of the projected picture was ample for photography at either 16 or 24 f.p.s., the problem of difference in shutter intervals—better described as lack of synchronization of camera and projector shutters—will exist. This will result in a varying of exposure. In other words, to be able to photograph any projected motion picture successfully, whether from a theatre screen or a film projected in your home, it is necessary to have some means of absolute control over camera and projector so that the shutter of each open and close simultaneously. Obviously this is quite a problem for the amateur cinematographer.

Some amateurs have had fair success in filming a motion picture by photographing the picture at a faster speed than it is projected, but this means that the film would have to be projected at the same high speed in order to have it appear normally on the screen.

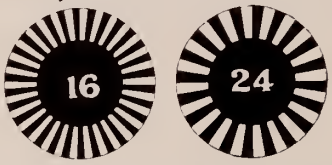
Q: In order to use a lens from my 8mm. Bell & Howell sportster on an 8mm. Revere camera, I should like to know if there is any difference in the distance from the lens seat to face of film in these two cameras.—W. H. M., Detroit, Mich.

A: To adapt the B & H lens to your Revere camera, you will have to shim it out .181 of an inch. Distance from lens seat to film on the B & H 8mm. camera is .301; on the Reverse it is .482.

Q: What is meant by "stop motion?"—D. L. P. Oak Park, Ill.

A: This term applies to the method of making motion pictures one frame at a time as in animation and trick photographic effects. By means of a single frame release, one frame is exposed, the subject or action advanced a step, and the next frame exposed, etc.

PROJECTOR STROBOSCOPES



Close synchronization of film with sound on disc recordings can be maintained by use of a stroboscope mounted on feed sprocket of projector. Above are two stroboscope discs which may be cut out and used for this purpose.

Disc marked 16 is for controlling projector speed at exactly 16 frames per second; the one marked 24, for use where 24 frames per second speed is desired. These are designed especially for silent projectors having film sprockets passing 8 frames of film per revolution —which includes almost all late models—and where current supply is 60 cycles.

Cut out discs and paste on cardboard; then attach to end of sprocket with cement or scotch tape, centering it accurately. Secure small neon-glow lamp and mount in socket close to stroboscope disc. Start projector. Let it warm up. Adjust rheostat, and when sectors of disc appear to stop revolving and remain stationary, exact speed has been reached.

Clip this and paste it in your notebook.

Q: I wish to take some movies of electric arc welding indoors and get a picture of the metal electrode melting into the metal being welded. I intend to use my titler in order to get an enlarged closeup of the area. The camera I am going to use will be a Keystone K-8 with an f/3.5 lens.

Can you advise what filters I will need for such a shot and also what lens stop should be used? I have already made exposure readings of the flaming arc in contact with the metal and obtained Weston readings varying between 400 and 800. My aim is to cut through the bright flame of the arc to picture the molten metal.—N. H. S., Brooklyn, N. Y.

A: The Raphael G. Wolff Studios, 1714 No. Wilton Pl., Hollywood, Calif., have recently produced a series of instructional films for General Electric Company on the science of arc welding and have successfully surmounted the very photographic problem that now confronts you. Why don't you write to them for advice on this problem? They will undoubtedly be glad to advise you as to proper filters to use, etc.

Q: I plan to use Kodachrome entirely for my titles which are to have picture backgrounds in color. Would like to hand letter the title text on panels of glass or celluloid, laying these over the pictures, in order to preserve the pictures for future use. Is this practical?—S. W. J., Corona, Calif.

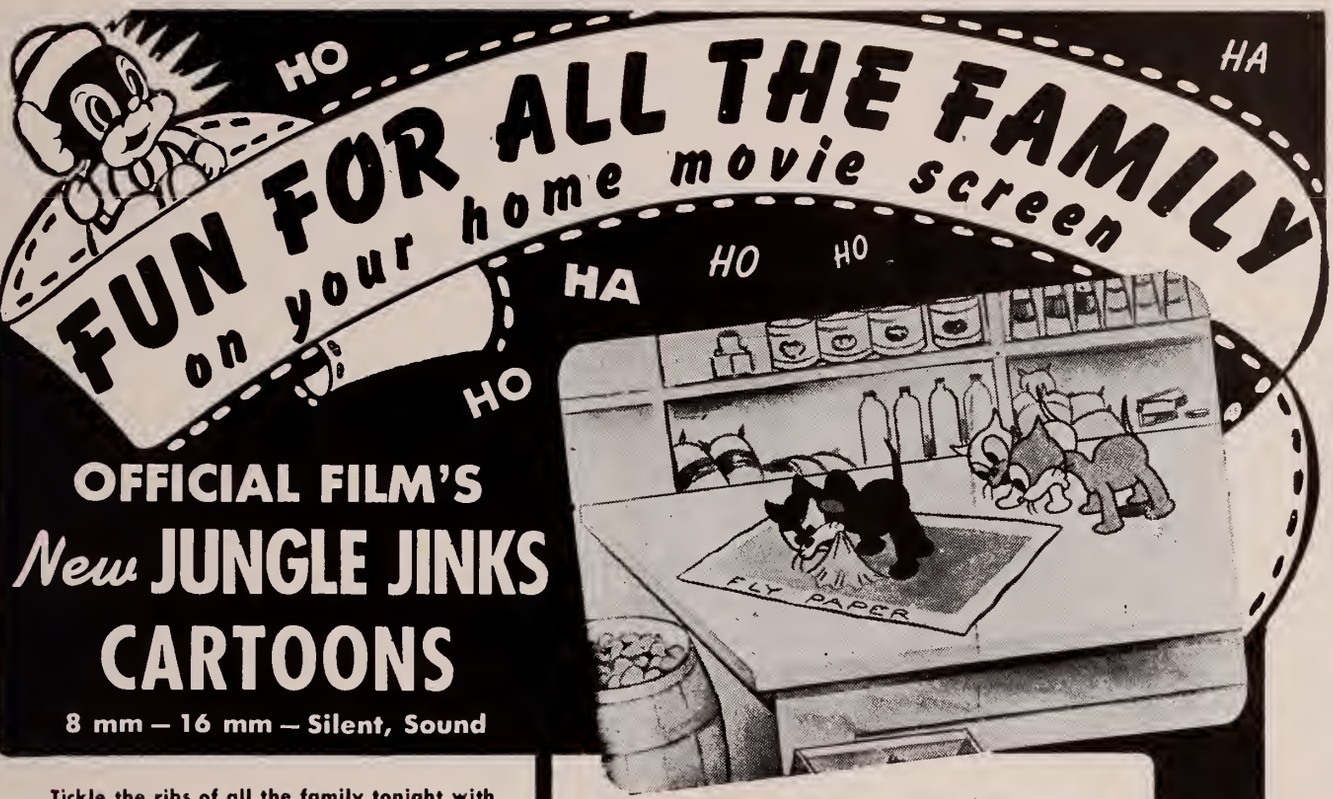
A: Yes, indeed. The idea is not new. It originated with the professional title maker and will lend a very professional effect to your titles if carefully followed.

Q: Recently a blurred shadow appears on right hand side of the film frames of my pictures. It seems to occur only when using my regular one-inch lens—never with my telephoto. Examination of the one-inch lens discloses no defect in the elements.—D. P., Ogden, Utah.

A: The blurr undoubtedly is caused by your telephoto lens obstructing view of your wider-angle one-inch lens. Where a lengthy telephoto lens is used and left mounted on camera while regular lens shots are made, it invariably extends into the field of the shorter lens. Try making your next shots with the telephoto lens removed from camera.

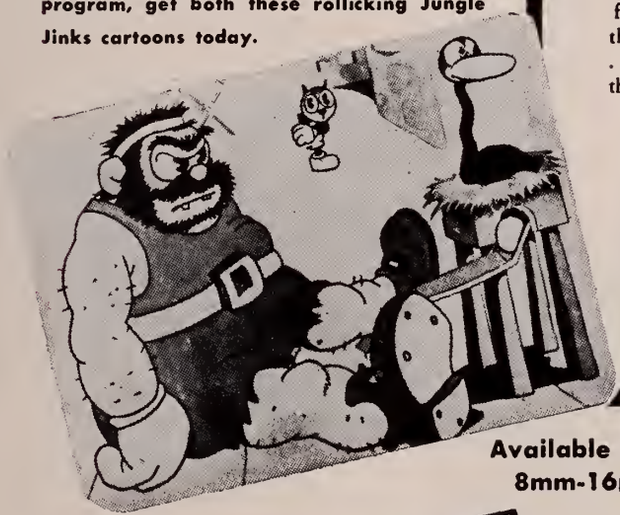
Q: I'm planning to adapt the lens from my Leica camera for use with my 16mm. camera. Will the field of view remain the same?—J. B. C., Milwaukee, Wisc.

A: Yes, actual field of view will remain the same, but only the central part of it will register on the 16mm. film because of the smaller frame size of 16mm. film. Since the standard Leica lens is approximately of 2-inch focal length, it will cover the same field as the standard 2-inch cine telephoto lens.



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CINE ROUNDUP

★ News Topics of Interest in the Realm of Movie Making

Technicolor, anticipating a greatly expanded market for 16mm. prints of training, educational, and sub-standard theatrical films after the war, is preparing to get its share of this business. Heretofore operating exclusively in the 35mm. field, firm has been experimenting behind closed doors for some time and has now perfected system for making quantity 16mm. color prints without benefit of the usual Kodachrome stock, it is reported. Big feature is said to be the lowered cost, as compared to standard Kodachrome dupes.

System is said to involve use of double-width (32mm.) stock to permit printing and color impregnation of two prints simultaneously. Regular Technicolor imbibition method of making prints is followed.

★ ★ ★

Walter Lantz, pioneer producer of animated cartoons and whose studio has been devoting more than half its time to production of training films for the government, plans to enter the commercial pictures field after the war as an adjunct to his expanding theatrical film business. Plans call for formation of a new subsidiary company under personal direction of Lantz, who already has surveyed the 16mm. commercial field throughout the country and has closed deals with several large manufacturers to make business films for them. Lantz is credited with developing a unique animation process involving the use of a transparent plastic method known as plastograph.

★ ★ ★

Following production of "Sundown Riders" by Major 16mm. Productions, a second 16mm. theatrical film company headed by Keith Daniels got under way in Hollywood recently with its initial production, "Fredilance." Originally a professional cast which included Jack Mulhall, Ian Keith, Craig Wood and others, was engaged for the picture, but last minute difficulties with a talent guild reportedly forced them to substitute an amateur and non-union cast.

Production is aimed at the fast growing 16mm. roadshow, school and church field which represents an aggregate of 60,000 sound projectors with not enough non-restricted professional drama-films available to keep them busy.

Several other recently-formed 16mm. theatrical film production groups expect to begin shooting in Hollywood at an early date.

★ ★ ★

Colortone, a device which projects color-pattern accompaniment to music, either instrumental or vocal rendition, is currently being demonstrated on the Pacific Coast. System was originated by Henry G. Hedane, with designing and development work contributed by television and electronics engineers in Hollywood. Demonstrations of this entertainment device are planned for other cities throughgout the country within the next few months.

★ ★ ★

Ampro Corporation announces its association with the General Precision Equipment Corporation, a move which will make possible a vastly expanded line of Ampro products. The same skillful designing and the same adherence to high standards that have won Ampro its preeminent position will be maintained in the planning and production of the many important new additions to the Ampro products that are now on the way.

These include: 8mm. camera, 16mm. camera, 8mm. projector, 16mm. Ampro-arc projector, 16mm. auditorium sound projectors, 16mm. silent projectors and a line of automatic projectors. The same Ampro management, headed by Axel Monson, president, will continue to guide production and distribution of Ampro products.

★ ★ ★

Puppets and an 8mm. camera are currently being used in one Hollywood studio to perfect dance routines for the filmusical, "High Among the Stars." Ernest and Maria Matray, dance directors, develop new terpsichorean routines with puppets. It saves wear and tear, and time and trouble they discovered.

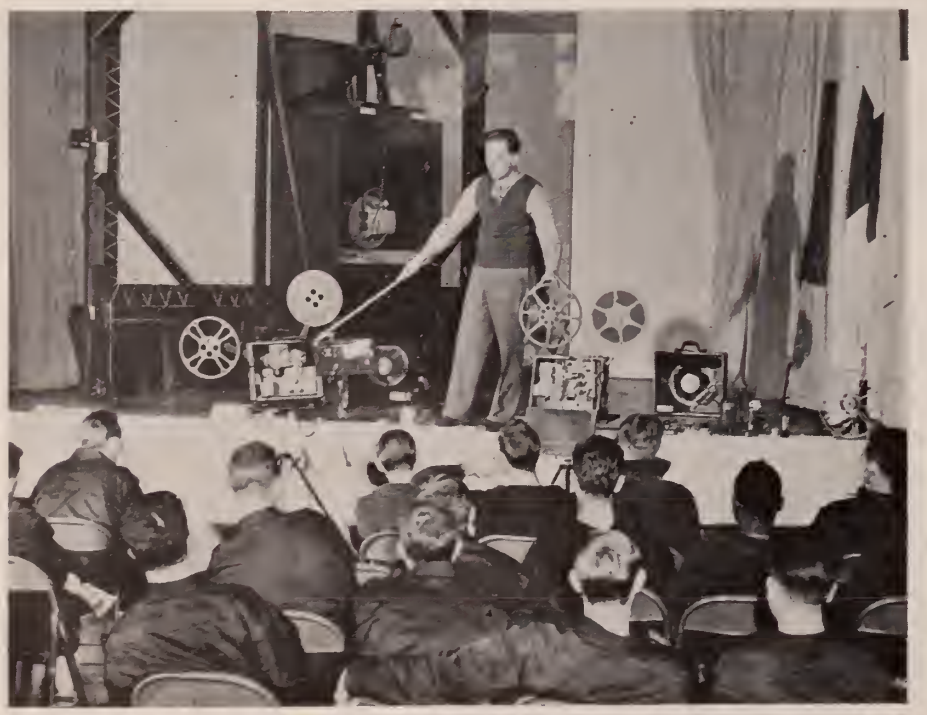
The Matrays manipulate the puppets on a homemade miniature stage marked off with checkerboard pattern. Here the intricate problems of creating new and fancy steps are solved. Then they photograph the puppets on 8mm. film and preview the results for the producer and director. After getting an o.k., they go to work with the live chorus.

★ ★ ★

Shorthand by visual education complete in 10 one-hour reels is being offered by Los Angeles branch of The Superior Schools, which guarantees that the student can complete the entire theory of shorthand by watching these pictures for about an hour a day for ten days.

Tests have proven that average students aided by the films begin to take

• *Continued on Page 444*

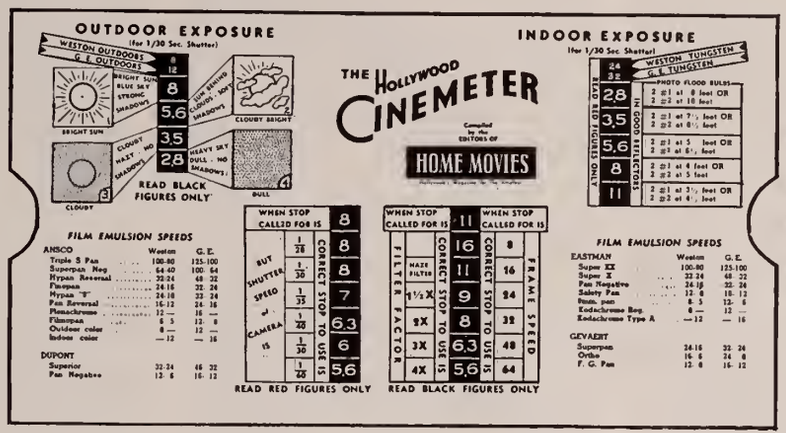


• When this war is over, the armed forces can be credited with educating more men to the practical use of 16mm. motion pictures than any other single force. Using countless 16mm. training and entertainment films, every training camp must maintain extensive facilities for screening motion pictures. Here, G.I.'s training for projection crew posts, are being schooled in rudiments of projection and care of Bell & Howell Filmosound projectors at Lowry Field, Colorado.

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This is our birthday month, but you're getting the presents. Until Nov. 10, Home Movies Magazine will give free with each new subscription, renewal, or extension, one of the new Hollywood Cinemeters.

Compiled by the editors of Home Movies the new Cinemeter is a slide rule type of exposure guide, giving the correct lens opening to use for all films under all types of light conditions both interior and exterior. It also lists the shutter speeds of all popular cine cameras, gives the latest Weston and G. E. film speed ratings, gives instantly the compensation necessary for shutters faster or slower than the usual 1/30 sec., filter increases, and increased exposure when shooting at speeds above and below normal.

Also included is a title exposure scale, a depth of field scale for standard 8 and 16mm. camera lenses, formulas for figuring shim thicknesses and the auxiliary lenses necessary for standard close-up distances. Ready Nov. 10. Mail the coupon today.

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A Camera Fan is MADE . . . not born!



Photography was nothing in Bill Brown's life several years ago. His interests were boating—and the apple of his eye, his daughter Diana. Once in a great while he'd blow the dust off an old box-type camera and snap a stilted photo like this.



Diana finally rebelled—and one Christmas gave her dad a Universal candid-type camera and a subscription to a photography magazine. Then it wasn't long before Bill was enjoying taking photos—like this one of Diana in her first evening dress.



Bill was really bitten by the photography "bug." He and Diana fixed up this dark room in the basement. They gradually accumulated a full line of equipment—topping it off with the fine Universal Micrographic Enlarger that Diana is using here.



This one won the prize at the local Photography Club exhibition. A good sharp action shot, it shows how much Bill had developed as a photographer. But Bill gave much of the credit to his Mercury—one of the fastest cameras on the market.



OFFICIAL U. S. NAVY PHOTO

Today, of course, there's no new Universal equipment available to camera fans like Bill. All Universal's facilities are devoted to producing fine precision optical instruments—equipping the men of the Navy with matériel they need to win the war.



But after war needs are filled, Bill will profit from Universal's wartime experience. For Universal will produce a line of superior cameras and equipment that will make thrilling action shots *easier* to get. *Expect YOUR next camera to be a Universal!*

Remember: One photograph from home is worth a thousand words to a Serviceman

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HOME MOVIES • Published in Hollywood • OCTOBER 1944



An Acorn Becomes An Oak

ARTHUR E. GAVIN, *Editor*

TEN years ago—in October, 1934 when HOME MOVIES made its debut in slender 6 by 9-inch dress, we had many lofty ambitions, not the least of which was to become a leading hobby organ of the amateur movie maker. Rabid amateurs ourselves, we wanted to help others enjoy this wonderful hobby. We aimed to extend its enjoyment to the yet uninitiated and to help those already making movies to become even more proficient.

Today, we believe HOME MOVIES has, in no small measure, contributed much to the pleasure of movie makers everywhere. HOME MOVIES for years has been the most popular magazine catering to the amateur, as evidenced by its superior circulation. Read by more movie amateurs than any other cine hobby magazine, HOME MOVIES' growth may be credited to its consistent policy of serving the reader with constructive articles and information, by offering a film criticism service available free to all readers, and through sponsorship of the most popular and important annual amateur film contest.

We are happy that hundreds of our readers never have missed a single issue since beginning their subscriptions in 1934. Often they write to tell how they have saved each copy of the magazine, preserving it with the others to become part of a vast storehouse of information to which they have referred with tremendous benefits countless number of times.

Thumbing through bound volumes of early issues of HOME MOVIES we find the 1934 numbers devoted to short scenarios adaptable for family movies; instructions on the use of newly introduced cine equipment; and the dissemination of information through a busy "questions and answers" column.

August, 1935, saw the first published directory of amateur cine clubs, and in December of the same year, the now famous "Experimental Cine Workshop" was begun.

In March 1936, HOME MOVIES outgrew its knee pants, went to man-sized 8 by 10 inches with greatly improved format and content. It was with this issue that the free film review service was begun and the awarding of 1, 2, 3, and 4 star merit leaders to worthy amateur films inaugurated. Up until this time, your magazine carried the title "HOME MOVIE MAGAZINE." The March 1936 issue carried the new improved title—HOME MOVIES.

In the September 1936 issue, we announced plans for screening before representatives of Hollywood motion picture studios, the best amateur films submitted for review to HOME MOVIES.

In February of 1937, the first Advisory Board was selected from among leading members of the nation's cine clubs, to become a part of HOME MOVIES' editorial staff. The list of names on this board appeared for the first time in the March, 1937, issue.

In the September, 1937, issue, results of HOME MOVIES' First Annual Amateur Contest was announced. Raymond O'Connel of Oakland, Calif., won top award with his picture, "Beach Holiday."

Still feeling growing pains, HOME MOVIES, with the January, 1938, issue increased its size to 9 by 12 inches with attractive new cover format. Its editorial staff was enlarged and an important new department, "Title Troubles," added to the long list of regular monthly features.

Answering the needs of amateurs responding to an interesting new phase of the hobby—home processing of film—HOME MOVIES compiled and offered the first edition of its

• *Continued on Page 437*





• Above—Alexander F. Victor, at right, inventor of the first 16mm. camera and projector and first to market 16mm. equipment, discusses improvement of latest Victor camera with Samuel G. Rose, vice president of Victor Animatograph Corporation. Right—Thomas A. Edison, inventor of the Edison Home Kinetoscope, one of the first home movie projectors, inspects a roll of special Kinetoscope film illustrated in detail on opposite page.

BIOGRAPHY OF AN IDEA

An Outline Of Cine History Tracing Progress Of Amateur Movies From 35mm. To 8mm.

By GEORGE CUSHMAN AND CURTIS RANDALL

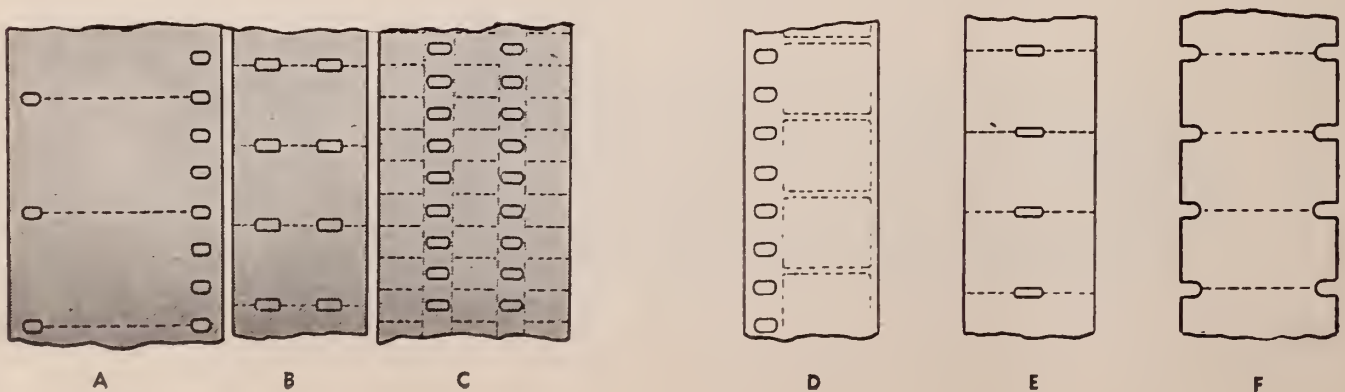
HOW did this fascinating hobby of ours begin? To whom goes the credit for originating movies for the home? These and other similar questions have been asked countless times by amateur movie makers deeply appreciative for one of the most enjoyable and popular hobbies of our times.

Alexander F. Victor, president of Victor Animatograph Corporation, is credited with designing and introducing the first 16mm. cine camera and projector twenty-one years ago, and this event was celebrated recently in special anniversary ceremonies at Davenport, Iowa, home of the corporation that bears his name.

However, the history of non-professional movies—amateur movies as we choose to call them — begins farther back, before the turn of the century. Actually, the original motion picture invention was the work of an amateur. Within a comparatively short time after the introduction of this new invention and its adoption as a commercial entertainment medium, other inventors were busy with the thought of introducing motion pictures to the masses and seeking to popularize the projection of movies in the home.

Each new device established stand-

• Early inventors of home movie projectors sought to control the film market by designing machines to use film of special size and design that would be non-interchangeable with projectors of competitors. Below are patterns of some of these films: A—Pathescope 28mm; B—Duoscope 17½mm; C—Edison Home Kinetoscope 28mm; D—Birtac 17½mm; E—Biokam 17½mm; and F—Mirograph 21½mm.





• Enlarged section of Edison Home Kinetoscope film. Note that this film carried three rows of pictures which are separated by two rows of perforations. Picture frame size was approximately same as present day 8mm. Pictures and titles, reduced from standard 35mm. films, are notable for exceptionally fine detail.

ards of its own without regard for needs of the field as a whole. Almost at once began the use of various substandard widths of film, each new invention calling for its own special type and width of film. There was, in all these attempts, one mistaken viewpoint: each manufacturer believing that he could monopolize the film supply. The films were, therefore, deliberately made non-interchangeable with those of competing manufacturers.

Until 16mm. was established as the most popular and practical substandard width, non-professional motion picture film made its appearance in various widths ranging from 35mm. to 28, 21, 17½, 15 and 9½ millimeters. Some early experiments utilized paper film and paper positives which were projected by means of reflected illumination as in postcard projectors and the stereopticon. Another invention had the scene frames arranged in a spiral on a celluloid disc.

Concerning this tendency of early day manufacturers, Guido Seeber, writing in the German trade publication "Filmtechnik" late in 1922, stated:

"Reulos, Goudeau & Co., of Paris, in the year 1900, put an amateur apparatus for making movies on the market called the "Mirograph." The film for it was 21mm. in width and had no perforations. Instead it was notched on the edges. (See Fig. F). The apparatus cost approximately $50.00 and the projector lamphouse $16.00 extra. In those days, gaslight was used for projection, and with it the "Mirograph" would produce good pictures on a three foot screen.

"The firm of L. Gaumont & Co., of Paris," Seeber continues, "was the leading European manufacturer of film and could not disregard the film situation. Shortly thereafter, Gaumont put its "Pocket-Chrono" on the market. The film for this camera had a width of 15mm. and was perforated in the center."

It is interesting to note that most of the early day non-professional motion picture apparatus was a combination of camera and projector. Indeed, many provided for filming, printing and projection of motion picture films by the same piece of equipment.

The year 1900 found several amateur cameras and projectors being marketed in London, all using substandard film. Among these were the Biokam, Birtac, and LaPetite and priced from $25.00 to $35.00. In most cases, each apparatus was precision made and combined means of projection with the camera. All three employed use of 17½mm. film.

Birt Acres, famous British pioneer cinematographer, whose "Birtac" camera was named after him, is credited with being the first to introduce narrow width film. He simply split standard 35mm. in half, thus obtaining two strips 17½mm. in width and with standard 35mm. perforations on one side. (See Fig. D).

The biokam and the LaPetite film, however, was perforated like the Pathex with a single, central perforation between the frames. The Biokam sprocket hole was a slit while that of the LaPetite was a square hole which aided considerably in steadying the film as it traveled through the camera and projector.

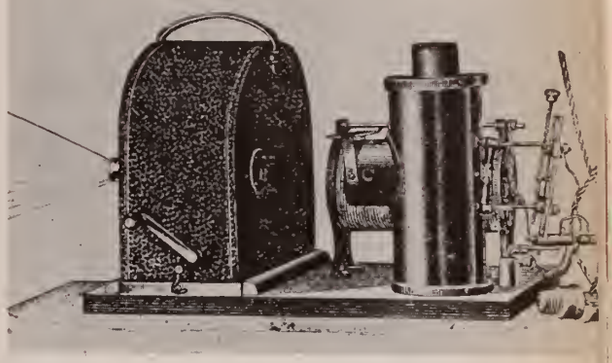
Birtac's film was the first to be marketed in daylight loading containers with black paper leaders on both ends —a practice later adopted by Eastman when introducing their 16mm. film.

Oddly enough, there was little effort to market this non-professional movie equipment in the United States, and reports are that these British developments enjoyed only limited success. It is well to remember that, at this period, the professional entertainment motion picture was by no means an established success, and the general public then had not become convinced of the feasibility of making and showing its own movies.

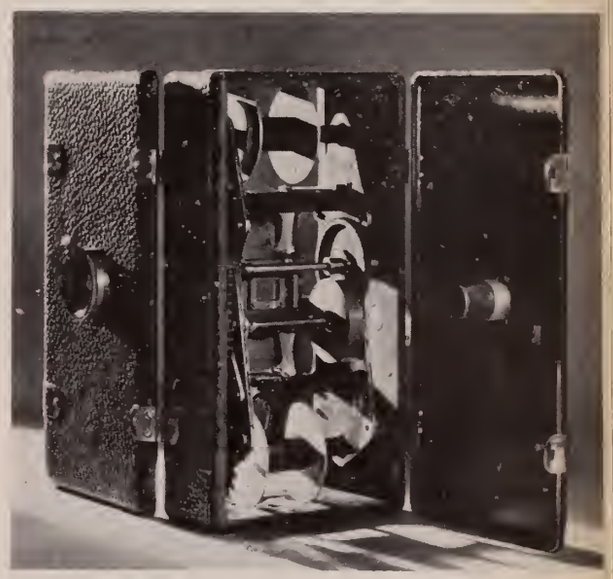
It was inevitable, of course, that following the explorations of Thomas A. Edison, which led to his invention of the Kinetoscope in 1893, that American inventive enterprise would follow that of the Europeans in attempting to popularize movies for home use. The first notable effort in this direction was the advent of the Vitak home projector, brought out by Wm. Wardell as a mail order premium to be given away free in combination with purchase of other

• *Continued on Next Page*

The Spiragraph | THE NEW MOTI PICTURE CAME



1906—Typical of early day home movie outfits was the Spiragraph, a combination camera and projector. This machine featured an arc lamp for illumination. Most other projectors of this area used carbide gas lamps. Later, the Spiragraph was greatly improved, used a special transparent disc with picture images arranged spirally.



1908—The "grandaddy" of the Cine-Kodak exposed 35mm. film, served as both camera and projector. When used for projection, a lamp house was fitted to the back and the film run through the mechanism by hand crank. Camera opened at both front and back, as shown.



1920—When Pathe introduced the 9½mm. Pathex camera in America, Home Movies took its first real grip upon imagination of American public. Low cost camera projectors plus inexpensive "fireproof" film, were powerful selling points that quickly popularized use of this equipment.



1923—Here is the first 16mm. cine camera designed and marketed by Alexander F. Victor. Styled along lines of the Brownie snapshot camera, it was hand cranked and featured a simple fixed focus lens. Note the special Victor locking button at rear which continues a feature on Victor cine cameras today.



1923—Introduced simultaneously with the Victor 16mm. camera was Victor's first 16mm. projector. Operation was by hand crank and illumination by small incandescent lamp. A compact design was achieved by placing supply and take-up reels side by side.



1923—Not far behind Victor Animatograph Corporation was Eastman Kodak Company with the Model A Cine-Kodak—a hand cranked job with several superb features including viewing of image directly upon the film.

products. These were offered to merchants and manufacturers at $2.00 wholesale. The Vitak featured a carbide lamp and used 17½mm. film. Reels consisted of fiber sides and wooden cores, all of which, together with the inflamable film and the carbide lamp, presented a first rate fire hazard.

Between 1904 and 1906, Enoch J. Rector, credited with designing and building many of the early professional cameras and projectors used in this country, brought out a 17½mm. projector called the Ikonograph. Rector's product was offered in three models priced, respectively, at $10.00, $15.00, and $25.00. A camera was also described in early catalogs but failed to reach the market.

The Ikonograph was the first substandard projector to feature reverse action and was equipped with either acetylene gas or regular household incandescent lamp as illumination source. It was reportedly a well-made and practical machine, but like its predecessors, it appeared years too soon. The manufacturer, according to records, eventually went into bankruptcy.

The next notable effort to popularize home movies occurred in 1910 when Charles E. Dressler of New York introduced the Picturescope. This projector used standard 35mm. film but with a double row of images running side by side, similar to present double 8mm. film before it is slit into single widths. Each row of images ran in opposite directions. Only one row was projected at a time, then the projector was reversed and the second row was projected as the film traveled back to its original starting position.

It will be noted that, thus far, all attempts to interest the public in home movies was through the projector and with such films as each projector manufacturer would provide exclusively for his machine. Later it will be seen how the impetus that really started home movies on their way began when a simple and moderate priced camera was introduced and the individual intrigued with the idea of making his *own* films.

In 1913, Thomas A. Edison, the wizard of Menlo, brought out his Edison Home Kinetoscope. There were several models, and prices ranged between $60 and $90.00. Three types of illumination source and numerous accessories also were offered. The Kinetoscope was regarded as the first amateur projector comparable in finish and workmanship to the best professional outfits.

This projector had no shutter, and this resulted in an objectionable blurr of image on the screen. It used standard 35mm. film from which the sprocket holes had been trimmed from either side. These were replaced by two rows of perforations in the center. The film had three rows of pictures side by side—going its predecessor, the Picturescope film, one better—each row running in alternate directions. Continuous projection of the subject was accomplished by simply reversing action of the motor when end of each row of pictures was reached. The picture frames were approximately the same size as those of our present 8mm. film and each row was separated by space occupied by the sprocket holes. (See Fig. A).

All film subjects for the Kinetoscope were furnished exclusively by the Edison Company and the film, which was nitrate cellulose, was specially treated to reduce fire hazard. It was not strictly non-inflammable, however. It is notable that Edison, if not the first to recognize the fact that the fire hazard, presented by inflammable film, must be overcome if movies for the home were to become practical and popular, at least did something constructive about it.

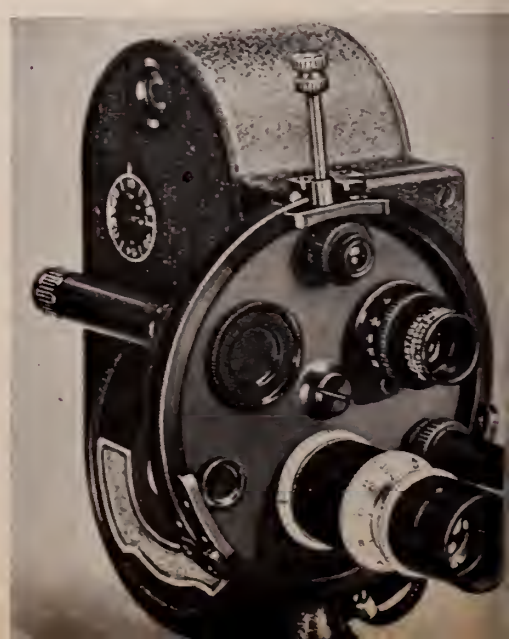
In the meantime, European contemporaries were continuing in their efforts to popularize home movies. About 1910, the Pathe interests brought out the Pathescope projectors and cameras and were the first to introduce non-in-

• *Continued on Page 430*

• Lower left: The RCA 16mm. sound camera, first sound on film camera made available to the amateur. Below, center: The Simplex "Pockette" 16mm. camera, first camera to feature instant cartridge loading of film. Lower right: Bell & Howell was first to introduce the turret front feature in 8mm. cameras in America. The Emel, a French 8mm. camera preceded them with the idea in Europe.









• "The films I make and send to the folks," says PFC. Gene Fernette, "help keep up morale at home while I'm away."

G. I. MOVIE MAKERS

Some Cinebugs Brought Their Cameras Along When Uncle Sam Called...

By PFC. GENE FERNETTE

NOT every G. I. Joe succumbed to the feverish impulse to dispose of his worldly goods, including his cine equipment, immediately after receiving that special "greeting" from Uncle Sam. Many brought their cameras along with them to training camp and found opportunity to carry on with their hobby of making movies. Not a few have added measurably to their library of personal films with scenes of distant places and of interesting activities they otherwise would not have.

To some, "Join the army and see the United States," meant rare opportunities to make pictures, too. Of course, not every cinefilming G. I. found taking his camera along easy. Certain branches of the services made this impractical or impossible. On the other hand, many former cinebugs could now be making movies while on leave or between training periods if only they had their cameras. For the most part, the film situation has been kind to G. I. Joe, with 8mm. and 16mm. Kodachrome plentiful in many Post Exchanges.

The camp to which I am attached allows any of its personnel to keep a camera on the military reservation, providing it is registered and upon the condition that the owner will agree not to make pictures on or near the camp.

Here in Florida, I have shot more than 800 feet of black and white and over 1000 feet of color in 16mm. during the past year. Each week I am free to leave camp for a whole day. I board a bus or secure rides from generous civilian motorists and thus manage to get to the numerous Florida scenic spots to take up my filming. The various chambers of commerce are eager and willing to lend a hand with information as to the most photogenic spots adaptable to making movies.

The movie making soldier is no more of a curiosity here in Florida than is the civilian filmer. Citizens seem to delight in cooperating with and assisting the moviemaking serviceman to get the pictures he wants. Recently, a small camera shop in St. Augustine was jammed to the doors one Sunday with dozens of men and women in all branches of the Service eagerly loading up with film for the day's shooting. When, finally, it came my turn, I asked the clerk if she didn't get tired of serving the hordes of servicemen and servicewomen that clamored about her counter every day in quest of film and photographic supplies. She replied:

"You people in the service are taking the place of the tourists missing this

• *Continued on Page 441*





• Below are two scenes from one of author's recent films picturing two soldiers on leave taking in the Florida sights.



• These candid photos duplicate scenes in the film "You Can't Eat Tobacco," picturing plight of the Southern tenant-farmer. The picture begins by introducing farmers' living conditions.



• Home furnishings are scant—the barest of essentials—no electric light, radio, or hot and cold running water. A magazine in the home is a luxury. Daily newspapers or even weeklies are unheard of.

CINE CAMERA SURVEYS THE SHARE CROPPER...

By MARGARET CUSSLER and MARY L. de GIVE

WHILE Margaret Cussler and Mary L. DeGive were employed as sociologists for the Nutrition Division of the Federal Security Agency, the Agency director asked them to make field studies in certain communities lying in the Southern states with the object of determining what factors affected nutrition in those localities.

When they returned from the assignment, they brought back a surprise report on 16mm. film that was far more compelling than any written reports furnished covering their field studies. The film, *You Can't Eat Tobacco,* won the respect of professional film producers and social scientists. This amateur-produced documentary shows how the one-crop system causes malnutrition among tobacco-growing tenant farmers and points out to them how to improve their diet by growing much of their own food and raising livestock in addition to the cash crop of tobacco.

The film, in 16mm. Kodachrome and sound and running 14 minutes on the screen, is currently available from the New York University film library. The interesting story of its production is revealed here in the producers' own words.—EDITOR.



• Getting the report on film in story-telling action scenes was successfully accomplished after thorough study of subject. Here, even if he can't read nor write, the tenant-farmer turns out to meet the "Triple A" man at the country store to get his "comeback money."

THE trouble with us was we didn't know our movie couldn't be made that way. Nobody told us that to make a film in sound and color you had to have banks of lights, a caravan of camera men, and a neat, negotiable pile of folding money. Nobody suggested that perhaps it would be better if we didn't try a complete movie with nothing but a few random reels behind us. Out of this state of original innocence came *You Can't Eat Tobacco.*

If this was naivete, at least its main advantage was that we couldn't put niceties of technique ahead of the subject matter. For our main job was research and analysis in the field, not photography at all. We had been employed as sociologists by the Government to analyze factors affecting the nutrition program in the rural South. To do this we lived in farmhouses in Bath, North Carolina, a tobacco-growing section where *You Can't Eat Tobacco* was filmed, in a diversified farming section in South Carolina, and a cotton-growing neighborhood in Georgia.

Every day we would go out on the country roads, stopping at every tenth house to talk informally with the people, never armed with a formidable questionnaire, but taking notes only after our conversations. In the evenings and at odd times we attended every possible group gathering, from barn parties and fishing trips to rounds of the traveling grocery store and Ladies' Aid meetings. We found that it wasn't enough to be merely an observer—that we had to take part and help in whatever was going on.

This stort of intimate participation in the life of a community was basic



• The Misses Cussler and deGive lived with these people to gain first hand knowledge of their habits, then followed them with camera to capture action unrehearsed and unplanned—vividly and truthfully.



• Moving—ever moving on is the sharecropper, often having to abandon unharvested crops to a succeeding tenant. Filmers Cussler and deGive's vivid scenes like these make "You Can't Eat Tobacco" compelling.

to all of the projects that arose out of the field work: sociological surveys, articles, reports to the administrator, two Ph.D. theses on food habits, a film strip and a movie. Yet this is just the aspect of movie-making that most amateurs can skip, if they turn to the documentaries at their door for material. Every amateur knows some occupation or neighborhood better than any commercial studio can ever hope to know it, certainly to recreate it with any kind of authentic effect. The amateur who documents his own local world already has made his contacts, has reality for his scenario, and can call upon a dozen neighbors for a script that will unfailingly catch the incomparable idiom of regional tricks of speech.

About a month before we left our tobacco neighborhood, we decided to make a film to express in pictorial terms what we had found out. Most films about food had dealt with the subject in broad theoretical terms. In contrast, we wanted to show the factors which affected the food situation in one rural county of the South—such as type of farming, income, education, health service, transportation, and so on. Though the section was poor and malnourished, we didn't want a one-sided representation of another "*Tobacco Road*." So, after depicting the problem, we showed what the same county was already doing in a constructive effort to help itself. The film, we hoped, would serve a double purpose—to show the Washington authorities a local situation, and to show other counties in that region what might be done .

First we made a rough shooting script and assembled our sketchy equipment. A 16mm. Magazine Cine-Kodak proved to be especially handy for changing quickly from outdoor Kodachrome to Type A for indoor pictures. We had a Kodaflector set with two No. 2 white photoflood bulbs for use with Type A Kodachrome, and two No. 2 blue photofloods for use with daylight Kodachrome where accessory lighting was needed. An exposure meter would have come in handy, but we didn't have any. We had not yet learned to use a tripod.

Otherwise the lack of equipment was an asset in dealing with rural residents who would have felt uncomfortable under a battery of lights. Its simplicity helped for off-the-cuff shots like the one of the patent medicine barker which we just happened upon one Saturday morning in town while passing by a drugstore.

The actual shooting took about two weeks altogether, with the days spent in shooting and the evenings spent in homework on the scenes for the next day. Out in the wilds, there was nobody to go to for advice, so we had to bone up on exposures one step ahead of production. One difficulty that early developed was the lack of electricity

• *Continued on Page 440*



• "Out in the wilds," said Miss Cussler, "there was nobody to go to for advice. So we had to bone up on exposures one step ahead of production. A 16mm. Magazine Cine-Kodak proved especially handy for quickly changing from outdoor Kodachrome to Type A for indoor shots."



• The serious amateur movie maker, blessed with ample leisure, can plan color composition for each scene to complement the mood set by the action. There's a notable increase in this trend among more experienced groups engaged in photoplay filming.

PLAN YOUR COLOR COMPOSITION, TOO

Control of Color Within Scenes Essential to Artistic and Technical Success of Kodachrome Movies

By LARS MOEN
Paramount Studios

ONCE the first flush of novelty has worn off, and the exposing of color film has become a pleasant routine, many an amateur begins to be vaguely dissatisfied. He knows that his shots—taken individually—are good, yet when they are assembled into a picture the film lacks the subtle elegance of professional color films turned out by the major studios.

Considered by themselves, many amateur color shots on Kodachrome or Anscocolor are fully the equal of similar shots in professional motion pictures. Therefore, the fault does not lie with the color process, the film, or the camera. How, then, are we to explain the difference?

Most of all, the superiority of the successful professional color film springs from the fact that the color is planned in an orderly fashion and is carried out under adequate technical control. Note that two quite distinct functions are involved: the artistic ability to conceive a color plan, and the technical ability to execute the plan with the tools which are necessarily involved.

Nothing very mysterious about it—and nothing beyond the reach of the intelligent amateur or group. There is no reason why the home movie producer cannot make just as beautiful color films as the professional. His financial resources are more limited, but he has one thing which the professional nearly always lacks and often regrets—unlimited time. If conditions are not just right today for a certain shot to be made as it has been planned, the amateur can wait until tomorrow, or next week, or next year. The professional, making a shot of Miss Pansy Pin-up, who costs the studio two thousand dollars a week, must make the shot today—or the studio will find someone who will!

Another item—no less important—is the fact that the amateur need not worry as to whether or not a certain way of making a film is "commercial" or not. He can experiment to his heart's content—and in that sentence lies a world of opportunity for the home color movie producer. Color is truly still in its infancy. There should be far more experimentation with making color *work* on the screen, and the amateur has every opportunity to try the most daring and advanced experiments which the studios, despite all their resources, cannot afford.

Color can be a powerful element in the screen picture, if the producer is able to make it his servant. If, however, he simply takes color as it comes, then color becomes the master. How many amateur color films we see where stray bits of accidental color in the surroundings draw our attention away from the central figure at the very moment that we should be concentrating all our attention on that figure!

However, getting down to cases, what *can* the amateur do to absorb the best features of professional procedure, then go on from there to do things which which the professional is denied?

It has already been suggested that two quite distinct factors are involved: the artistic and the technical. It is for the individual to decide whether or not he is capable of combining the two functions in one person. There is nothing impossible about it. Leonardo da Vinci was a great engineer, at the same time that he was an outstanding artist. Even a harmonica player must master the purely technical mechanics of the instrument before he can begin to think of art.

However, some individuals are unable to combine the artistic and technical qualities, for the simple reason that their interest lies exclusively in the one direction or the other. We are all familiar with the scientifically minded individual who has so much fun with filters and photo-electric meters and gadgets that he doesn't care a tinker's hammer about the subject matter of his pictures. We know, too, the other extreme: the chap who dreams up beautiful compositions and assembles all the materials for a masterpiece, but is so helpless in the face of anything me-

• *Continued on Page 434*

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• Domestic and wildlife pets, patiently trained, make splendid subjects for your movie camera. Their antics, filmed in sequences, appear startlingly human on the screen.

FILMING ANIMAL ANTICS

Animals can be made to display human instincts by clever filming of action in sequence...

By WILLIAM B. LAUB

AMATEUR movie makers frequently film animals at home or at the zoo, but too rarely attempt to shoot a story built around a dog, cat, horse or other domestic pet. It can be done, and it is just a matter of patience and imagination. The professional producer, of course, works with animals that have been carefully trained to obey commands that are taught especially for movie work. Even so, he has to have his bag of tricks, not the least of which is learning to think like the animals he films. This simply means knowing your subject, its traits and moods, so that you can anticipate it. For instance, the writer owns a big Tom cat that was needed in a movie scene to crouch and leap away as though after a bird. The cat wasn't trained but I knew that nothing excited him so much as a slight movement of a finger under the edge of a rug. He went through that action three times before he became bored . . . as cats usually do in a very short time. It is, therefore, important to be "set up," focused and ready for anything when working with a cat or any other animal. His first action may be the best you'll ever get, and many a professional producer of animal movies has used a lot of so-called rehearsals which, fortunately, he photographed.

It is in the cutting and editing of film, too, that good animal movies are made. You have a scene, let us say, of a dog looking idly at something beyond the camera lines and he suddenly yawns, a good, wide-open, yawn of complete relaxation. If you have another scene of someone placing a dish of wartime dehydrated dog food on the ground and inter-cut these two scenes so that the dog, the dish, the yawn, make a sequence, you've put over an idea. The dog appears to be expressing his opinion of the food.

When the camera is used in picturing animals and birds actually doing things which seem to require some measure of thinking, the uninitiated are amazed. Scoffers may say: "Sure, the bird has been taught a trick and he does it mechanically; doesn't have to think about it." But, even the experienced filmer sometimes wonders if he really does all the thinking in making an animal picture.

Castle Films has acquired unusual photography of remarkable pets performing for the camera and has produced a home movie which they have entitled, "Wing, Claw and Fang." Some fifteen thousand feet of 35mm.

• *Continued on Page 439*



• Professional movie makers have made some of their most interesting short subjects for the screen using trained animals and pets as actors. In Castle Films' new novelty release, "Wing, Claw and Fang," a penguin, a crow and a lion exhibit remarkable intelligence.



• Fig. 1—16mm. Eastman EE Kodascope converted to sound by author. Sound head is readily mountable on projector frame beneath lower film sprocket. Amplifier is compactly built and so designed as to facilitate coupling to projector to form the base with controls in handy position. Reel arms were later extended to accommodate 1600 foot reels. Total cost of parts was $24.70.

MAKE THE SILENT TALK...!

Converting 16mm. Silent Projector to Sound is Relatively Simple Task For Mechanically-Minded Cinebugs

By EARL W. ABBOTT

YOUR silent 16mm. projector, if it is one of the better makes, in all probability can be made to talk. Converting silent projectors to sound has long been a pursuit of the British cinebug with the result that several manufacturers there now offer complete kits of parts for the job.

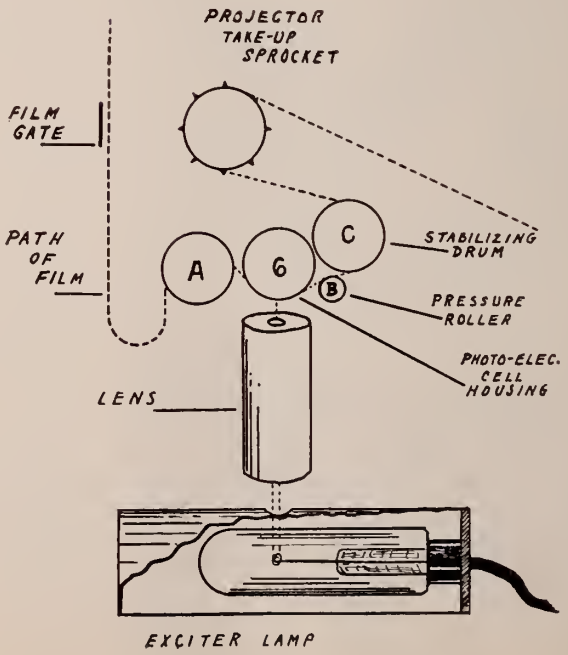
While the number of American movie amateurs with similar desires are no less in number, they have not, thus far, been favored with the working kits of parts for 16mm. sound conversions and therefore must build most of the parts themselves, in addition to doing the mechanical work. Let me say at the outset that mechanical ingenuity is a requisite, and ready access to services of a machine shop a must. This need not dismay the less versatile cinebug, for, as he will see later, the job is not as difficult as it may first appear.

Figure 1 shows an Eastman Model EE silent projector which I converted to sound over four and a half years ago. Since that time, it has been in regular use and has screened over 100 thousand feet of sound films. All the better makes of 16mm. silent projectors are adaptable to sound conversion—some more readily than others, of course. By following the description of my conversion, other amateurs with a similar ambition will be able to recognize the basic conversion steps and adapt them to their own particular problem.

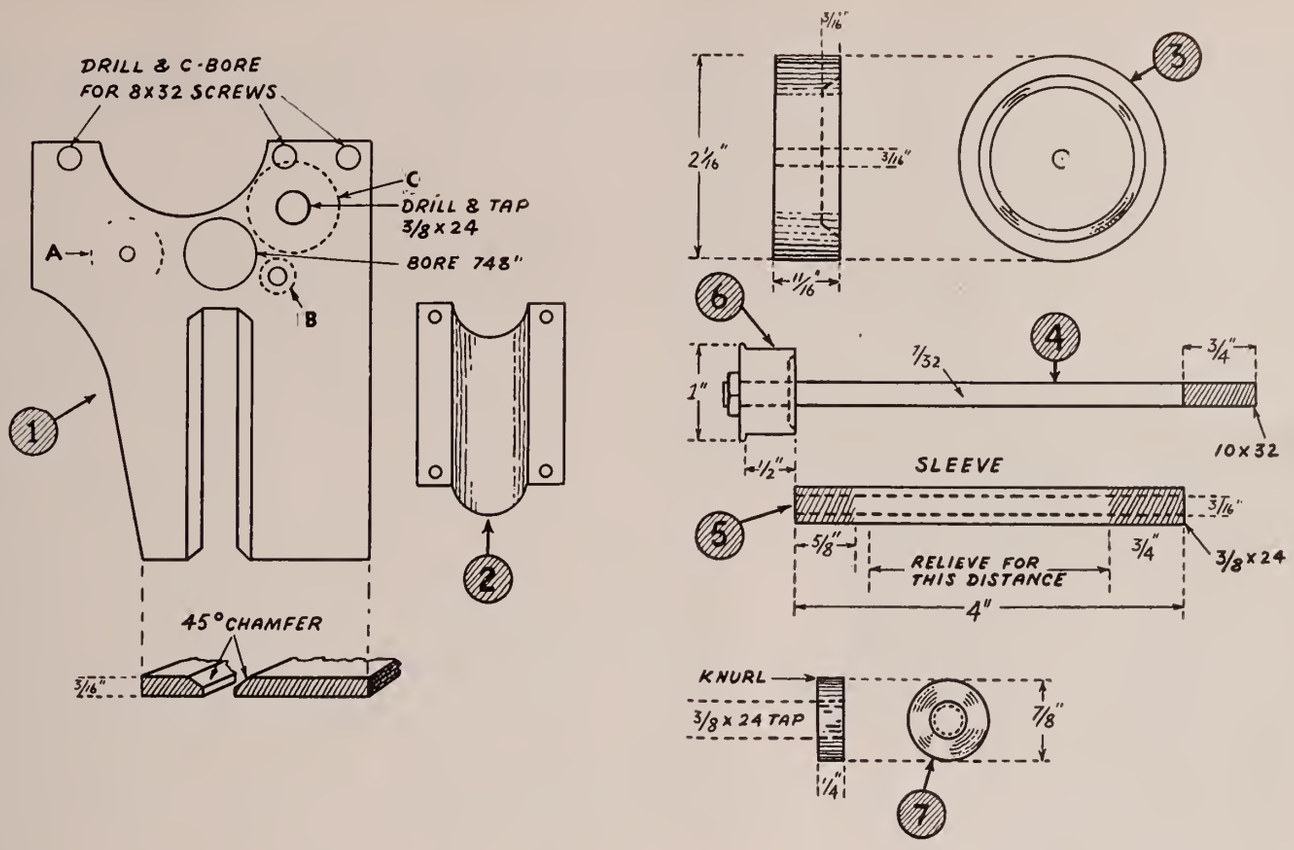
The complete conversion consists of three units: the film sound head and optical system; the amplifier; and the speaker. The last two items may be purchased from a radio supply house or may be made up special by any radio man. The first item is the amateur's first concern.

This consists of a base plate on which is mounted the film transport rollers, stabilizing wheel, photo-electric cell and sound optical system. This is shown in diagram in Fig. 3 and also in Figs. 4 and 5. The plate 1 (Fig. 3) is designed especially for the model EE Eastman projector, although it may be adapted in principle to others. It is so designed that it may be attached to the projector immediately beneath the lower film sprocket with three 8x32 machine screws. In this position, the film travels from the film gate through the sound head and thence over the lower film sprocket as shown in Fig. 2.

The plate consists of a piece of 3/16" steel cut to shape as shown at 1 in Fig. 3. Owners of the model EE can use the diagram for a pattern by first having



• Fig. 2—Diagram showing realtive position of sound head parts and path traveled by film. Note that it was not necessary to add a third geared film sprocket between lower end of film gate and lower sprocket of the projector.



• Fig. 3—Diagrams of essential parts to be machined and assembled in constructing the sound head. Owners of the EE Kodascope may use diagram of the base plate 1 as a pattern or template by having it copied by photostat process and enlarged so that right hand side is exactly 4⅜".

a photostat made of it enlarged so that the right hand edge of plate in diagram measures 4⅜". By laying this pattern on the projector and carefully transferring the holes from the exact centers, as shown on the diagram, the exact position for each hole will be located. Next the pattern may be laid over the steel plate and the outline scribed upon it plus centers for drilling of holes marked. The next step is to cut out the piece of steel and drill the holes.

Starting at the bottom of the plate, I cut a 90-degree included angle slot which extended toward the top for 2½ inches and located from right hand side of plate 1-9/16 inches to center of slot. This slot, with its beveled edges, serves as a bed for the lens of the optical system. The curved housing, shown at 2, is a clamp to hold the sound lens in position. It is made from a piece of 1/32" steel bent to shape as shown. For the lens, I used a sound lens from an old Holmes projector.

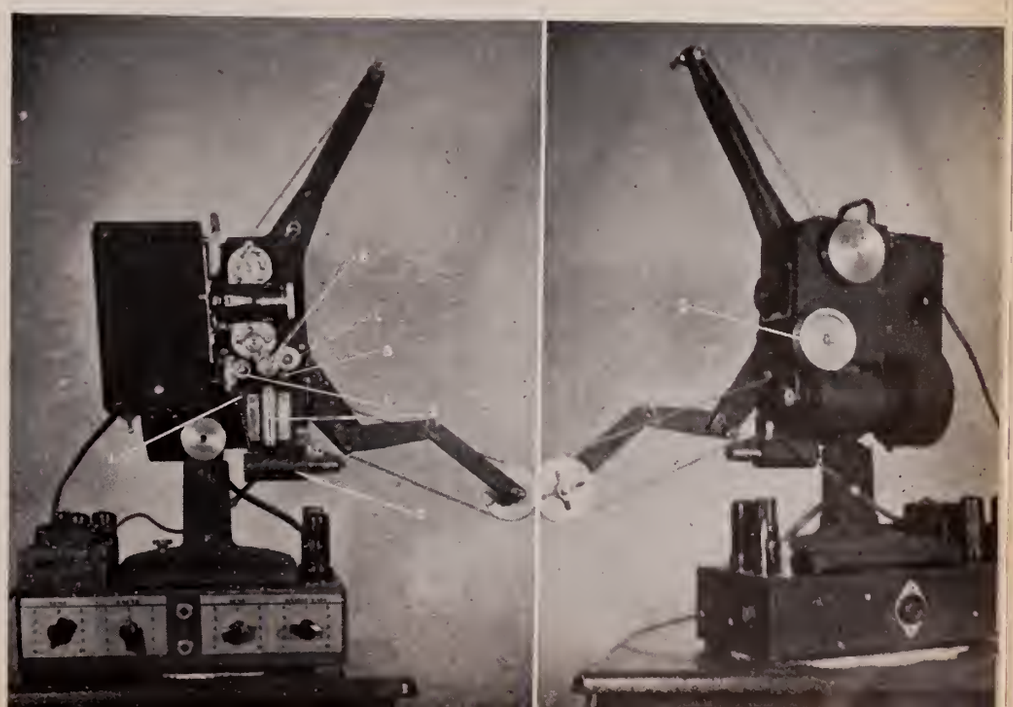
Detail No. 3 is the filter or stabilizing wheel. This is mounted on the end of shaft 4. The function of this wheel is to smooth out the travel of film past the sound slit and to keep it constant. (See 3, Fig. 5). Shaft 4 is a length of 7/32" drill rod cut to 5¾" in length. The ends are turned down to 3/16" as shown in diagram, and threaded 10x32.

The bearing in which this shaft revolves is shown in detail No. 5. This is made of brass, ⅜"x4". When the shaft was machined, the shoulders were left about .004 of an inch longer than the bearing so that when the filter and the film drum were secured in place, there would be room for the shaft to turn easily in the bearing. I machined this bearing by first cutting it to length, then, holding it in the collet of the lathe, drilled it slightly smaller than 7/32", after which I bored each end to a free running fit for the 7/32" shaft. I then relieved the center for the distance shown so that bearing would contact at the ends only.

One end of this bearing fits the ⅜" tapped hole in the plate, where adjustments are made by screwing it in or out of the plate and then locking it in position by screwing the collar (detail 7) against back plate of projector.

Detail No. 6 is the film drum which fits on opposite end of shaft 4. This was made of brass and, needless to say,

• *Continued on Page 437*



• Figs. 4 and 5 (at right)—Front and rear views of author's converted model EE Kodascope with parts keyed for identification with those shown in detail in Fig. 3 above.

Movie of The Month

By J. H. SCHOEN

DOUBLE features in home movies, too? It looks like a new trend in cinefilming. At least George A. Valentine of Glenbrook, Connecticut, can be credited with being among the first to offer two featurettes on one reel. These are not two random subjects spliced together, but a novel film presentation purposely filmed. The one submitted to HOME MOVIES for review has been selected by the editors as The Movie of the Month.

It is not so much the novelty of this 150-foot 8mm. film presentation as the quality and entertainment value of each photoplaylet which is preceded by a sort of movie prologue introducing features of Mr. Valentine's home theatre, Le Petite Cinema.

The picture opens with a closeup of the theatre name on the marquee over entrance to Le Petite Cinema. This dissolves into a view of the interior facing the screen. The camera then moves up to show the speaker for sound presentations, the special film editing cabinet, then takes us into the projection booth to show the modern arrangement of projector and sound equipment. A closeup then concentrates attention on a dimming switch, and a hand operating it moves the control to dim the lights, and the projector is started.

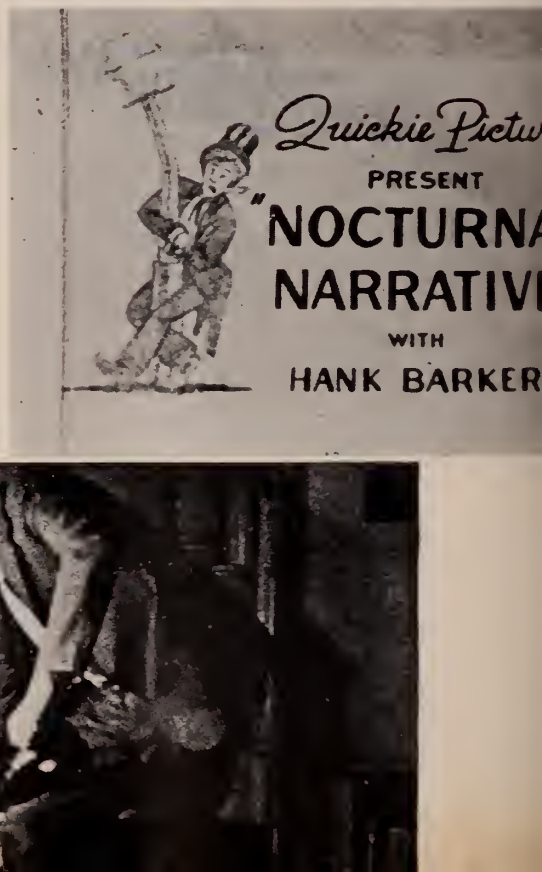
We then see the opening title of Mr. Valentine's first featurette—"The Bride's Biscuits," neatly lettered and decorated and well executed in the titler. The several credit titles that follow are smartly turned and give the picture a professional sendoff.

The opening scene pictures the husband returning home from his office. He comes briskly down the walk toward the camera, up to his front door and enters. Inside his wife greets him lovingly and leads him over to a calendar on the wall which, as revealed in a closeup, is marked to indicate the day is the couple's first "Anniversary"—marking their 30th day of wedded bliss.

She then leads hubby into the kitchen and shows him her first batch of home-made biscuits. A quick cut to a closeup of the husband's face suggests he fears the worst. At the dinner table, wifey passes the bis-

• *Continued on Page 433*





• On this page are frame enlargements from The Movie of the Month for October, a 150 foot 8mm. black and white film produced by George A. Valentine of Glenbrook, Connecticut. A novelty reel containing two featurettes introduced by a brief prologue, the excellent photography, editing and titling are excelled only by the fine continuities and trouping of the cast. Scenes at left are from "The Bride's Biscuits," and those at right from, "Nocturnal Narrative."



• Fig. 1—This simple, compact magnetic wire recorder, now being made by General Electric Company, records sound on an almost indestructible thin wire. It is ideally suited to providing sound for either 8mm. or 16mm. films. Postwar units will undoubtedly be more compact and provide for coupling directly with the projector.

Wire Recorder Promises Sound for Amateur Films

By JUSTUS H. SCHLICHTING
Assistant Physicist, Armour Research Foundation

AMONG the great number of devices and instruments to be made available to the public after the close of the war is the magnetic wire recorder which, with relatively slight modifications, may solve the problem of hundreds of home movie fans who desire a simple and not too expensive medium to record sound for their home movies.

At present being manufactured solely for use in a large variety of military applications, the wire recorder is the development of Marvin Camras, 28-year-old staff physicist of the Armour Research Foundation of Chicago. Mr. Camras, whose original thought was to provide an improved recording and reproducing instrument for voice training, has made possible a practical, new device with many intriguing post-war potentialities.

The idea of magnetic recording in itself is not new, considerable experimental work having been done by Dr. Valdemar Poulsen forty-five years ago. Results were anything but satisfactory, however, and it wasn't until twenty-five years later that this type of recording achieved some degree of success by use of a flat metal tape. Unfortunately, the tape recorder also possesses certain inherent disadvantages, notably its cost of production, bulk, and very limited recording time, all of which closely limit its field of usefulness. It remained for Mr. Camras, then, to develop an entirely new method of magnetizing a steel wire about the size of a human hair by passing it at fixed speed through a magnetic field. Apart from this new principle which is incorporated in the recording head, the wire recorder is constructed essentially from standard radio receiver parts and is shown in its present portable form in Fig. 2.



• Fig. 2—View of recorder-reproducer. Upon completion of recording, motor is reversed and wire travels past sound head where the speech, music or sound previously recorded is picked up and amplified through the speaker.

For both recording and reproducing, the wire travels from spool (1), through a demagnetizing coil (2), around the pulley (3), through the recording or sound head (4), around the lower pulley (5) and finally winds up on the right hand spool (6).

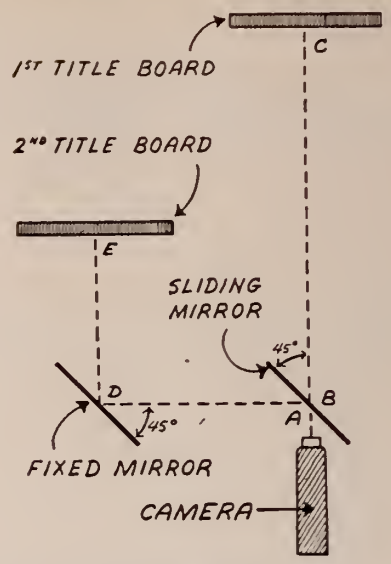
A technical discussion of the principles involved in magnetizing the wire as it passes through a very narrow air gap in the recording head has been published previously.* The important factor to note is that no stylus or other mechanical device comes into physical contact with the wire to imprint the sound upon it. A microphone such as shown in Fig. 2 is attached to the connection at (7) for vocal recording or a radio receiver may be connected at (8) to record radio broadcasts.

Upon completion of a recording immediate playback is possible without intermediate processing by reversing the motor switch (9) to rewind the wire on the left-hand spool (1). To play back, the motor is again reversed so that the wire travel is from left to right and, as it passes through the sound head, the

• *Continued on Page 440*



• Fig. 1—An easy wipe-off calls for laying one title card over another, then cutting away a small section at a time of top title card until second title is completely revealed. Filming is done in stop motion, allowing two or three frames exposure between cuts.



• Fig. 2—This arrangement of two title boards and mirrors will enable you to make smooth wipe transitions from one title to another in the most professional manner.

Professional Wipe-offs With Any Movie Camera

By GEORGE W. CUSHMAN

EVER admire those wipe-off effects on the theatre screens? Ever marvel at the sight of one title being wiped away as if by magic and another title taking its place? Ever wish you could do these things with your own movies?

Well, you can. There are many ways in which the movie amateur can produce professional appearing wipe-off effects, using no equipment other than his camera and titler. Often, not even the titler is necessary.

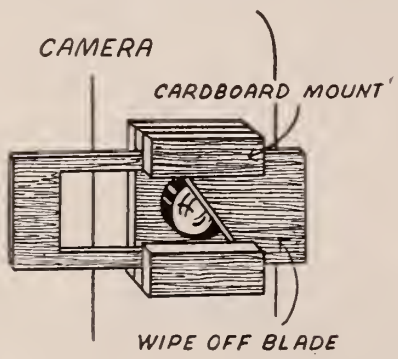
The simplest of all wipe effects in titles can be made by covering the title card with a black card before camera is started. Then, as shooting of title begins, the black card is slowly drawn to one side, gradually bringing the title card into full view. If the black card is held close to the title card, the wipe line will be sharp. If held closer to the lens, the dividing line will be diffused.

How does one make one title wipe-off, thus revealing another? This effect can easily be accomplished with most home titlers. First it is necessary to provide for title cards to slide horizontally across the title frame area. While some typewriter titlers do not provide for this, a simple wood frame can be made for the purpose and attached to the title card holder. Shooting at the smallest possible stop will increase depth of focus sufficiently to compensate for the fractional shortening of focal distance between title card and lens.

The first title and the title that is to follow it in the wipe effect are joined together side by side (or lettered on the same card). The first title is photographed for the required reading time, then drawn off to the right, bringing the second title into view.

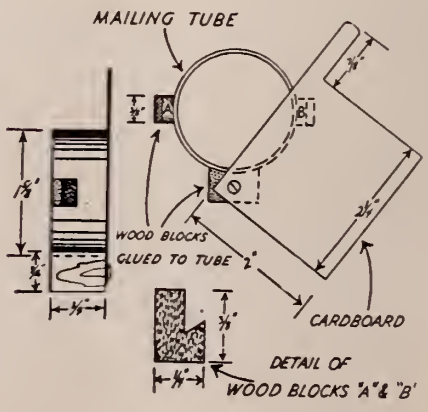
Two very simple wipe effects are demonstrated in Figs. 1 and 6, and are especially recommended for the beginner attempting trick effects in his movies. In each case, two title cards are involved, one laid over the other. In Fig. 1, the first title, after being filmed for the required reading time, is cut away a piece at a time. This action is photographed by stop motion, i e., the camera is stopped momen-

• Continued on Page 428



• Fig. 3—A simple wipe-off device made from cardboard and fitted over camera lens. Diagonal cut in blade produces angular wipe-off between titles or scenes when passed before lens during filming.

• Fig. 4—Another simple gadget made of cardboard and fitted over camera lens that permits making simple left to right or right to left wipe-offs.





• Fig. 5—Movie makers using large title card areas will find this method for making wipe-offs quite novel. Top title is lettered on lightweight paper and rolled off from title beneath, using a length of rod or wood dowel.



• Fig. 6—Employing the same principle of cutting with scissors, as idea suggested in Fig. 1, is this wipe-off idea. Beginning with slit at top, small triangular sections are progressively cut away to reveal the title beneath. Filming between cuttings is done by single frame exposure.



• Fig. 7—A genuine professional wipe wherein one picture wipes off the preceding scene. This was amateur produced by a precision made device especially built for his 16mm. Filmo by Arthur Hart of San Francisco. The effect can be approximated by utilizing the scheme illustrated in Fig. 2, substituting action scenes for the titles as objectives of the camera lens.

Straws In The Wind

Home Movies' Surveys Indicate Greatest Cine Activity After War...

By J. H. SCHOEN

WHAT is your preference for the first items of cine equipment to be made available after V-Day? Are you planning to trade present cine equipment for later models after the war? How many of your friends plan to purchase cine cameras and projectors? These and other questions were asked a representative cross-section of HOME MOVIES' readers recently in the fourth of a series of surveys aimed to keep HOME MOVIES posted on future demands and expectations of the amateur movie maker.

Preference for new equipment ranged over a wide list of items, but most votes indicated a desire for better titlers, 8mm. frame enlargers, low cost color film, and not the least—8mm. sound. Exposure meters, wide angle and telephoto lenses, and cameras with efficient backwinds were among the most frequent "2nd and 3rd" choices.

Of the readers polled, slightly over 50% indicated a desire to trade present equipment for newer models. Only 19 stated they definitely did not plan to trade.

Most pollees indicated a circle of friends averaging five or more who intended to buy 8mm. or 16mm. cameras and projectors and get into this fascinating hobby. Eight millimeter prospects outnumbered sixteen, two to one.

An interesting question asked was: "Would you be interested in a sound projector in the $150.00 price range that would show both 8mm. and 16mm, films *plus* 16mm. sound filmis?" Those answering an enthusiastic yes represented 20% of the total polled.

Eighty-one percent stated they used photofloods regularly in filming titles and 85% indicated they used the lamps in shooting indoor movies, augering well for the photoflood lamp business of the future.

On the other side of the picture are the results tabulated in another HOME MOVIES' poll taken among manufacturers of cine and photographic equipment, asking specifically how soon the items each manufactured would again be available for sale to civilians.

A considerable number of prominent manufacturers in war industry previously rumored as entering manufacture of photographic goods after the war, declined to comment upon their plans at this time. It is known, however, that several new 8mm. cameras and projectors may be expected in the postwar era, and that a startling new low-cost 16mm. sound projector by a well-known manufacturer of 8mm. and 16mm. equipment, a special model Norwood exposure meter for the amateur, and several new tripods and tripod heads can be expected to be available early after manufacturers complete re-conversion or get the "go" signal from WPB.

Wollensak Optical Company, with the benefit of a vast wartime experience behind them, are prepared to turn out some excellent lenses for cine cameras just as soon as released from government commitments.

Ampro Corporation expects to resume supplying projectors on priorities up to one per cent of total production after October 1st. Reconversion holds no threats for Victor Animatograph Corporation whose production is at peak on 16mm. sound projectors for the government. As soon as government orders cease, flow of their products will promptly be diverted to civilian channels. DeJur-

• *Continued on Page 438*





Anniversary Debut

Though still heavily taxed with war work, we have been permitted to assign a small portion of our facilities to the gradual resumption of our pre-war manufacturing.

Topping the list of these returning peace-time products will be our DeLuxe line of threaded-mount filters for 8mm. Movie Cameras.

Both these and the complete kits, as illustrated above, will be again available within a few weeks. We suggest that you place your order NOW—with your dealer, or direct with us. Priority on shipments will be given in accordance with the sequence in which orders are received.

Harrison

Screw-in Type FILTERS *to fit*

8mm. MOVIE CAMERAS

DeLuxe mounted filters, expressly designed to fit all 8mm. cameras having Wollensak f 1.9 and f 3.5 lenses. Threaded mounts are precision machined and beautifully finished. Single filters are available in all types or colors—list at $2.40 each, including excise tax.

ALSO KITS COMPLETE WITH SUNSHADE

Complete kits are also available, as illustrated. The Movie Kit contains a Kodachrome Haze and a C-4 filter; included also is a Duraline Snap-on Shade and a compact, genuine leather, filter-fold type kit to accommodate four filters. $5.75, including excise tax.

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Ten years ago, as one of the prominent few first-issue advertisers in HOME MOVIES MAGAZINE, we expressed our confidence in this publication which was dedicated to the growing hobby of the amateur Movie Maker.

Today, we feel amply justified for what at that time was merely faith in the future of a pioneer venture. The thousands of amateurs and professionals now subscribing to "HOME MOVIES" attest to the correctness of our faith . . and the thousands of users of Harrison optical equipment and accessories attest to the value of the high standards of precision and quality which we have maintained during these years of constant research and development.

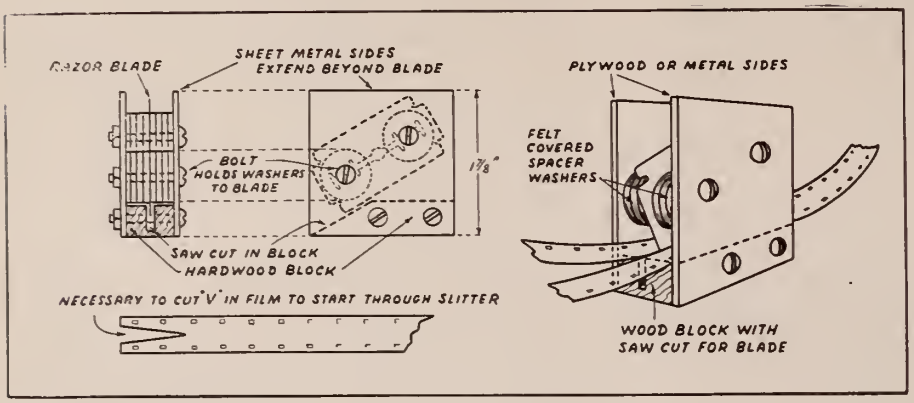
. . . but now, more than ever, you will want to remember the name Harrison and Harrison—we have great plans for the decade to come.



At the left is shown one of our early optical laboratories —below, our present plant, now engaged almost 100% in work for the Army and Navy.

HOME MOVIES' experimental

Ideas for Cine gadgets, tricks and



Film Slitter

Above is an 8mm. film slitter which is extremely simple to make and gives excellent results. The cutting edge is a razor blade suspended between washers placed on stove bolts.

The small housing is made either from wood or sheet metal as shown in the diagram. Distance between the sides is exactly ⅝ of an inch, the exact width of double 8mm. film before it is slit.

Base of the housing is made of wood with a slit in the center to cradle the razor blade. The blade itself is held with a pair of stove bolts and is spaced with washers on either side so that the blade is exactly centered between the two sides of the housing.

When finished, the washers are covered with felt so that there will be no danger of scratching the emulsion as the film is pulled through. A piece of felt is also placed on the wood block at the bottom to further insure freedom from scratches.

The blade is tilted just enough to give a maximum cutting edge. When it becomes dull, it can be replaced quickly with a new one.—*Russell Thorpe, Scranton, Pa.*

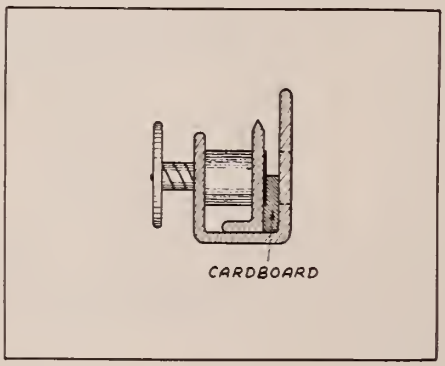
Processing Drum

The novice film processor can quickly build a simple developing drum for practical as well as experimental purposes from discarded 2½ gallon cardboard ice cream containers. These containers are specially treated to make them waterproof. Two are required and may be obtained free from almost any merchant who sells ice cream.

Carefully remove the bottom of one container and apply it to top of the other. This may be done by prying off the metal retaining ring with a pair of pliers, then re-applying it to the second container along with the drum end. Crimp the metal ring carefully all around to seal end and container together.

Next, drill holes in either end and extend a length of wood dowel through the drum to serve as an axle on which to rotate drum. Apply glue, cement or tape around the hole to seal against water entering inside of drum. The drum may then be mounted upon a simple wood rack with notches or holes provided to receive the axle. A crank may be added to one end of axle to facilitate turning the drum, or a power drive may be added with pulleys and small motor.

Before use, the drum should be given two good coats of acid resistant paint or, where complete seal between applied end and container is doubtful, two coats of paraffin.—*Joe E. Funai, Richmond, Va.*

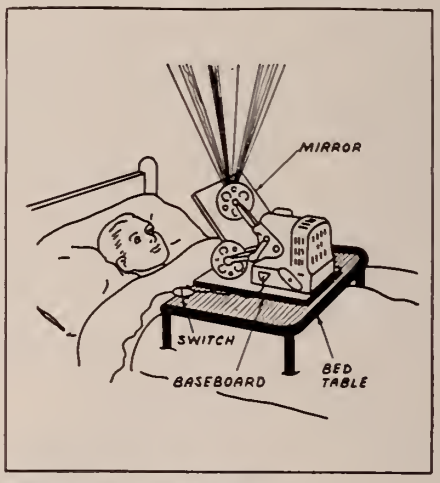


Bulk Load Aid

In loading 8mm. film magazines with bulk film, it is necessary to cut out a few of the perforations 3 or 4 inches from each end of the 25 foot length of film. The purpose of this is to cause an interruption of the film movement as end of the roll is almost reached, so that film will not become unwound from the spindles within the magazine.

Cutting out these perforations with scissors or knife is a difficult task when undertaken in total darkness and the results unreliable. A safe method is to use one of the small paper punches illustrated here and which are available from stationery stores for 10c.

A piece of cardboard should first be inserted in the punch, as shown, as a guide for the film. Cardboard insert should be of proper width so that only a half circle is cut out by the punch when the film edge is inserted in it.—*L. N. Lieberman, Lawrence, Kansas.*



Films For Invalids

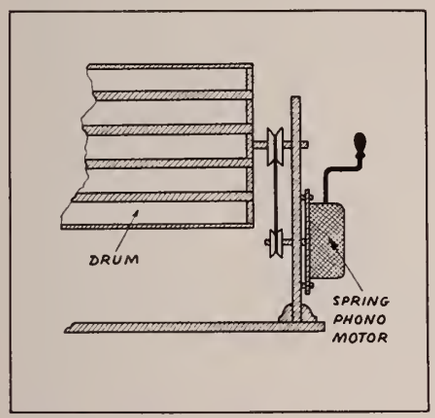
For those unfortunate people forced, by temporary or permanent illness or disability, to lie on their backs in bed, the pleasure given at witnessing a film show has to be seen to be fully understood. It is a simple matter to project films on a white ceiling, as the accompanying sketches indicate. All that is required is a mirror, fixed at an angle, and near to the lens of the projector. The exact angle and distance from the lens can best be found by experiment with the particular equipment employed. A "surface-silvered" mirror, while not absolutely essential, will give best definition.

The only adjustments required in operation are the mirror angle and lens focussing. It must be remembered, of course, that all films will project in reverse in respect to left and right, so that if titles, etc., are particularly required to appear in correct reading position, it will be necessary to rewind the

cine workshop ★ ★ ★ ★

shortcuts contributed by readers

reel before projecting so as to reverse the surfaces. This procedure is possible with 9.5mm. and 16mm. film, but not 8mm.—*Donald W. Aldous, Torquay, Devon, England.*



Phono-motor Power

An excellent power source for turning developing reels or drums may be found in an old discarded phonograph spring motor. These may still be found in secondhand stores and swapshops.

I mounted such a motor on my processing drum as shown in diagram. The turntable shaft was extended with a piece of tubular steel to which a grooved wooden pulley was fitted.

Another larger pulley was fitted to end of processing drum and the two connected with a spring belt. The governor on this type of motor permits regulating speed as desired. My hookup is regulated to give 9 turns of the drum per minute. At this speed, the motor will run 10 minutes with one winding of the spring.—*John J. Benedict, Buffalo, N. Y.*

Homemade Screen

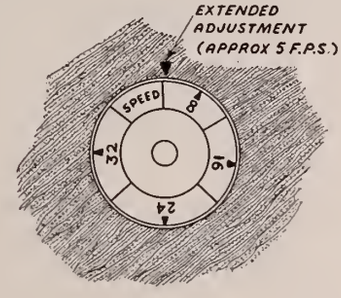
When projection screens were hard to buy sometime ago, I set about to make my own. I obtained a piece of oilcloth and painted the reverse side or fabric surface with white Kem-Tone. This filled in spaces between weave of the fabric and presented a smoother surface.

Next I applied a coat of aluminum paint. I used paint obtained from a dime store as I found it to be more brilliant. While the aluminum paint was still wet, I sprinkled regular table salt in generous quantities over the painted surface, taking care that the salt was spread evenly. The sheet of fabric was rocked back and forth to allow the salt to "flow" over the surface and adhere to the paint. The excess salt was shaken free. The result was a glistening screen surface equal to the best glass beaded screens.

Cost of materials was as follows:

½ pt. Aluminum paint	$.60
2 yds. oilcloth	.70
1 box table salt	.15
Total	$1.45

While other fabric materials could undoubtedly be used in this method of screen making, the oilcloth with its nonporous, smooth surface provides an ideal base on which to paint, also prevents abrasion of the "salt-surfaced" screen.—*J. C. Phillips, Petersburg, Va.*



B&H CAMERA SPEED ADJUSTMENT

Slower Speed

I have discovered a method for obtaining increase in exposure on poorly lighted scenes that contain no action by a simple adjustment of the frame speed regulator on my Bell & Howell Companion "8".

By turning pointer on the speed indicator dial to a point below the 8 f.p.s. mark, frame speed is slowed to approximately 5 or 6 frames per second. This gives a half-stop gain in exposure over 8 f.p.s.—mighty handy sometimes when there is a shot wanted that the film and lens otherwise would not get satisfactorily.—*Harlan D. Swonger, Lompoc, Calif.*

Through-lens Viewer

An advantage of magazine loading 8mm. cameras is that they permit viewing the image directly through the camera lens where a viewing device is available. Such viewers are to be had from Eastman Kodak Company, also they easily can be made by the enterprising cinebug.

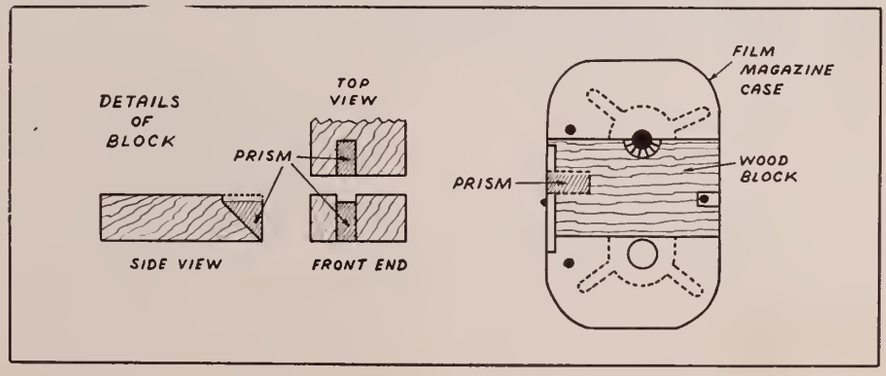
Required materials are: an empty 8mm. film magazine, a piece of frosted celluloid (make this by sanding a piece of clear film), a block of soft wood 1¼"x2-3/16"x⅝", and an optical glass prism. This latter item may be purchased from the Edmund Salvage Company, Audubon, N. J.

In short, the empty film magazine is converted into a viewer by removing the pressure plate and film holder, and inserting within the case a wood block fitted with the prism as shown in diagram below.

Trim wood block to fit snugly inside case and between the pins as shown. Mark position for prism which should be directly behind the lower film gate opening. Remove block and cut a niche to receive the prism. Prism should be press-fitted into niche so that front vertical edge is exactly flush with surface of block, thus aligning accurately with gate aperture.

Before replacing block in case, fix the piece of frosted celluloid inside over the gate aperture. Small bits of cellu-

• *Continued on Page 442*



NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches
★ Latest 16mm. and 8mm. Films for Home Movie Projectors



Paris Liberated *and Yanks Recapture Guam* is latest Castle Films release which brings to home, school and non-theatrical screens for the first time authentic, pictorial records of two of the most important recent victories of the war. *Paris Liberated* includes scenes of the French Underground preparing to capture the city; dramatic shots of French patriots fighting fiercely in the streets. French cameramen brought their movie cameras out of long years of hiding to make these spectacular scenes.

Second half of this release is devoted to battle scenes picturing recapture of Guam from the Japs. There are spectacular landing scenes, shots made in the white heat of battle, and the climax—U. S. soldiers raising the Stars and Stripes over Guam once more. This fine Castle release is available in two 8mm. and three 16mm. editions including de-Luxe sound version.



Kennel Kings, new Official Films' release, will prove a delight to all dog fanciers, bringing, as it does, all types of waggle-tail friends to the home movie screen, including Irish Setters, Bulldogs, Borzois, Wirehaired Terriers, Daschunds, Great Danes, Pointers, Spaniels, Cockers, Police Dogs, French Poodles. Each dog is paraded before the judges and is scrutinized carefully for the way the head is held, the set of the ears, the feel of the coat . . . until at long last, some lucky pup is proclaimed "best dog in the show."

This Official home movie is the perfect film for the dog-lover, and is sure to please audiences of every age group. Released by Official Films, Inc., N. Y. City, subject is available in two 8mm. and three 16mm. editions including 16mm. sound.



Hymnalogues is the title for first group of 18 short song films produced and released by Song Book of The Screen, a new production company formed in Hollywood by veteran 35mm. motion picture producers. Each hymn was carefully broken down into separate one-line verses and pictorial scenes filmed to correspond with its theme or message. The line is then superimposed over the scene so that both appear simultaneously on the screen. Subjects screen for a period of 3 minutes and are in colorful 16mm. Kodachrome. Further information may be obtained by writing Song Book of the Screen, 11315 Ventura Blvd., North Hollywood, Calif.

"HOW TO ROADSHOW"

NEW, informative booklet containing pertinent information for those contemplating entering lucrative field of roadshowing 16mm. films. Explores this new exhibitor's field, describes type of equipment needed, lists sources of films, gives booking tips, etc.

Order your copy today.

25c

VER HALEN PUBLICATIONS

6060 Sunset Blvd. Hollywood 28, Calif.



The Golden Goose is a Jungle Jinks animated cartoon newly released by Official Films, Inc., New York City. Straight from the land of Mother Goose, comes this animated tale. The Old Woman in the Shoe has so many children, she doesn't know what to do. But, Jack in the beanstalk is one of her boys, and Jack knows just what to do. Climbing the beanstalk to the Giant's castle, Jack steals the goose that lays the golden eggs. Running as fast as his legs can go, Jack flees from the Giant, chops down the beanstalk, and returns home for a happy ending, with the Golden Goose. This release is available in two 8mm. and three 16mm. editions including 16mm. sound version.



Parade of Wooden Soldiers is one of new series of outstanding Soundies just released by Walter O. Gutlohn, Inc., 25 West 45th St., New York City 19. Subject stars Stearns and Deane with the "Music Maids" and the Lorraine Page orchestra. The other 17 subjects in this new group star such entertainment notables as Cab Calloway, "Fats" Waller, Eddie Peabody, The Dinning Sisters, Luba Malina, Lanny Ross and other radio and stage and screen stars. The subjects include a variety of new and old tunes, patriotic and novelty revues, high-spotted with hilarious come-

OPTICAL SCIENCE reaches new heights at Kodak



POURING A "MELT" of optical glass in the world's first all-electric glass plant at the Kodak lens works. The heavy platinum lining of a melting pot costs $4,800—only platinum keeps impurities down to the maximum allowed by Kodak, 1 part in 1 million . . . The glass itself is made of "rare elements"—tantalum, tungsten, and lanthanum. Kodak's use of these, instead of sand, to produce optical glass with a much higher refractive index (light-bending ability), without marked increase in dispersion, is the "first basic discovery in optical glass in 55 years."

. . . makes possible the finest camera lenses of all time

The first of Kodak's "postwar" lens formulas are incorporated in such lenses as Kodak Medalist's f/3.5, the Recordak microfile lenses, and Kodak's f/2.5 aerial lens for night reconnaissance.

Experimental aerial lenses of other speeds, designed and made by Kodak, each requiring years of computation, are now with the Air Forces.

ONE great factor in these new lenses is the revolutionary "rare element" glass developed by Kodak. In the past the lens designer begged for new types of glass for the development of his ideas. Now he has resources in glass which outstrip his creative imagination.

His position is similar to that of the physician who suddenly is given a new curative agent such as penicillin. It takes years to explore and realize its full usefulness.

At Kodak, "optics" includes every step in lens making, from a design originated for a special purpose by Kodak scientists to the tested and approved lens finally mounted in the camera.

This applies from the lens of the lowest priced Brownie or Kodak to the rare-element "postwar" lens of the costliest Kodak.

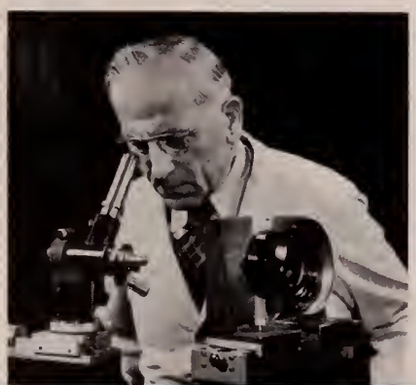
This program of lens development is now being extended—for the better pictures you'll make in the future.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

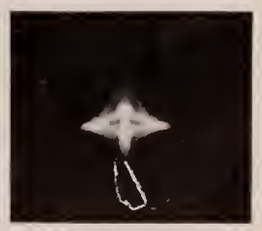
REMEMBER THE MARINE CAPTAIN who led his platoon onto the beach in the first assault wave at Tarawa? . . . how, after all his men were killed, he wiped out a Jap machine-gun position before he was fatally wounded? . . . how, in his last letter home, he had written "The marines have a way of making you afraid—not of dying, but of not doing your job"? A stern example to us at home.

BUY MORE WAR BONDS.

½ "LIGHT WAVE"—after all surfaces of the several elements in a lens have been ground and polished to an accuracy of ½ "light wave"—1/100,000 of an inch—the assembled lens is brought to a lens bench for study and adjustments. The microscope shows the image of a pinpoint of light about 200 feet away—it appears as a tiny star. The size, shape, and color of the star image are determining factors in judging the optical quality of the lens.







STARS BAD AND GOOD—At left a "bad" star, at right a "good" star, as seen in lens bench microscope. In a lens which passes muster, the star must be symmetrical in shape and color, not exceed a maximum size. Weird shapes and bright colors mean rejection. Star images photographed at 11° off axis.

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Wilfred Naylor
1907 Fifth Ave. North

BUENA PARK **CALIFORNIA**
Buena Park Photo Shop
877 Grand Avenue

HOLLYWOOD
Bailey Film Service
1651 Cosmo Street

Bell & Howell Filmosound Library
716 N. La Brea Ave.

Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street

OAKLAND
Walter O. Gutlohn, Inc.
Audio Films Co. Branch
4247 Piedmont Ave. (Zone 11)

SAN FRANCISCO
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H. L. 821 Market St. (3)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

DENVER **COLORADO**
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 614 Denver Theatre Bldg. (2)

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St., N. W.

ATLANTA **GEORGIA**
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 412 Connally Bldg. (3)

BERWYN **ILLINOIS**
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.

Films Incorporated
64 E. Lake Street

Ideal Pictures Corp.
28-34 East Eighth Street

Walter O. Gutlohn, Inc.
19 S. LaSalle Street (Zone 3)

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 188 W. Randolph St. (1)

NEW ORLEANS **LOUISIANA**
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 615 Pere Marquette Bldg. (12)

BOSTON **MASSACHUSETTS**
Don Elder's Film Library
739 Boylston St., Dept. HM.

Claus Gelotte, Inc. Camera Stores
284 Boyleston St., Opposite Public Garden

Frank Lane and Company
5 Little Building

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 746 Little Bldg. (16)

Wholesale Film Service, Inc.
20 Melrose Street

BROCKTON
Iris Pharmacy
23B Main St.

QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

DETROIT **MICHIGAN**
Detroit Camera Shop
325 State Street

MINNEAPOLIS **MINNESOTA**
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 535 Andrus Bldg. (3)

KANSAS CITY **MISSOURI**
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 508 Midland Bldg. (8)

ST. LOUIS
Hacker Bros. Films
5207 Blair Ave. (7)

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 425 Louderman Bldg. (1)

KENMORE **NEW YORK**
Nixon Camera & Photo Supply Co.
2811 Delaware Ave.

NEW YORK
Bell & Howell Filmosound Library
30 Rockefeller Plaza

Walter O. Gutlohn, Inc.
25 W. 45th Street (Zone 19)

Commonwealth Pictures Corp.
729 - 7th Ave.

Films Incorporated
330 W. 42nd St.

Haber & Fink, Inc.
12-14 Warren St.

King Coles Sound Service
203 E. 26th St. (Zone 10)

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc.
55 W. 48th St. (Radio City)

National Cinema Service
69 Dey Street

Nu Art Films, Inc.
145 West 45th Street

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 2204A RKO Bldg. (20)

CHARLOTTE **NORTH CAROLINA**
Russell C. Roshon Organization
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Dept. H.L., 601-02 Liberty Life Bldg. (2)

CINCINNATI **OHIO**
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 412 Keith Theatre Bldg. (2)

CLEVELAND
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10104 St. Clair Avenue.

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

PORTLAND **OREGON**
Films Incorporated
314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
James A. Peters
41 South Fourth St.

PHILADELPHIA
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Dept. H.L., 1507 Fox Theatre Bldg. (3)

PITTSBURGH
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 520 State Theatre Bldg. (22)

MEMPHIS **TENNESSEE**
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 838-40 Sterick Bldg. (3)

DALLAS **TEXAS**
Walter O. Gutlohn, Inc.
302½ So. Harwood St. (Zone 1)

National Ideal Pictures, Inc.
2024 Main St.

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 211 Guardian Life Bldg. (1)

WEST VIRGINIA

CHARLESTON 2
Elmer B. Simpson
816 W. Virginia St.

dy numbers, beautiful gals and "hot" dance hits. All subjects are in 16mm. sound and screen for 3 minutes, and are available for outright sale at $7.50 per subject .



That Uncertain Feeling, 9 reels, 16mm. sound, is an original Ernest Lubitsch production starring Merle Oberon, Melvyn Douglas and Burgess Meredith. Here is a comedy that is witty, lighthearted and unforgettable funny. Story unfolds on Park Avenue. Miss Oberon and Douglas portray a young American couple with plenty money but who lead rather simple lives until a psychoanalyst complicates things for them. Burgess Meredith pops up as an eccentric and uninhibited pianist with a yen for surrealist art and through him is proven that 50 thousand psychoanalysts could be wrong. Distribution is by Commonwealth Pictures Corp., 729 Seventh Ave., New York City 19.



Film Theatarettes, 75 West 45th St., New York City 19, announce release of two new short subjects for 8 and 16mm. projectors entitled *Lonely Nights* and *Dream Trouble.* Star of both subjects is lovely, blonde Myrna Dean of Hollywood. These short subjects are available from the producer in 8 and 16mm. Kodachrome as well as black and white, in silent as well as sound versions at prices ranging from $3.75 for the 3-minute 8mm. subjects to $25.00 for the 3-minute 16mm. sound and color editions.

This Thing Called Love, starring Rosalind Russell and Melvyn Douglas, is a ten-reel picture in 16mm. sound. This comedy is a fast moving uproarous romance, which from its opening

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POST PICTURES CORP.
723 Seventh Ave., N. Y. 19



scene until its final hectic fade out, is a complicated domestic story involving a business deal, a blonde secretary and a South American millionaire who threatens to break up a happy family.

This delightful comedy is available on rental basis, exclusively through the Russell C. Roshon Organization, Dept. TR, 2200 RKO Building, Radio City, New York and its 16 coast to coast offices.



Follow The Band, 6 reels, 16mm. sound, is a jolly, clean comedy of a trombone-tooting goat farmer who toots his way into the exclusive Dairymen's Association via Broadway's bright lights. The notable cast includes Eddie Quillan, Mary Beth Hughes, Leon Errol with guest-star bits being contributed by Frances Langford, Leo Carillo, Alvino Rey, Hilo Hattie, King Sisters, The Bombardiers, and the King's Men. Subject will be available, after November 14th, for exhibition before approved non-theatrical audiences. Distribution is by Bell & Howell Filmosound Libraries, 1801 Larchmont Blvd., Chicago.



Topper, with a galaxy of stars such as Cary Grant, Constance Bennett, Alan Mowbray and Roland Young, has just been released in 16mm. sound by Walter O. Gutlohn, Inc.

This laugh-filled feature film tells the story of a successful man who is forced, in spite of himself, to escape from the prison of routine that success has built around him.

Nine reels in length, subject is available on a rental and long term lease basis from Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y., or at their branch offices.

Wipeoffs With Any Camera...

• *Continued from Page 418*

tarily each time while a section of title is cut away. Then filming is resumed until the next succeeding cut is made. Best effect will follow where one or two frames exposure is given each change in the cutting.

In Fig. 6, the wipe-off effect follows the pattern of the minute hand of the clock. Starting at the 12 o'clock position, a vertical cut is made, then triangular sections of the first title are cut away at intervals, gradually revealing the title beneath.

Another simple wipe effect is demonstrated in Fig. 5. Here again, two titles are involved. The first, on light paper, is rolled up gradually to reveal the title beneath. The rolling action can be accomplished with aid of an assistant and without stopping the camera by using a length of round wood dowel on which to wind the first title. The dowel should extend far enough above or below the titles so that it may easily be handled outside of camera range while filming is taking place.

The ingenious cinebug, of course, will devise his own special gadgets for making wipe-off effects. One such gadget is shown in detail in Fig. 3. From a piece of heavyweight cardboard, cut three pieces as shown at A, B and C. A fourth piece consisting of the blade is cut from black paper or cardboard of lighter material. No dimensions will be given here as figures differ for each make of camera or size of lens. However, the wipeoff blade should be wider by at least 1/4 inch than diameter of lens. Taking this dimension as a starting point, size of mount which fits over lens can be determined.

With the cardboard pieces cut to required size, glue them together in the A-B-C order shown in diagram. The hole in piece C should be carefully cut to insure a snug fit over the lens mount. Using a sharp pocket knife or razor blade, cut out open area of blade as shown. When blade

Home Movies

MAGAZINE

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is inserted in mount, it should move freely when passed from left to right or vice-versa.

To produce a wipe effect with this gadget, filming should begin with wipe blade set with open area before lens. Then as wipe effect is to be started, blade is moved at desired speed to opposite side until lens is completely covered with opaque area of blade.

Fig. 4 shows another simple home made gadget for making wipe-offs of either scenes or titles. A section of cardboard mailing tube is cut to fit over camera lens. Two small notched blocks of wood, indicated at A and B, are cemented to either side. These serve to anchor the rubber band that extends around the camera and holds gadget in place over the lens.

Another wooden block C is glued at bottom of tube, as shown, to which is attached, by means of a small screw or brad, a piece of stout cardboard painted black and which forms the wipe-off blade. This may be swung from right to left or left to right to produce the wipe effect while filming. Entire gadget, including inside of tube section should be painted flat black.

Another method for effecting a genuine wipe between titles involves use of two title boards and is sketched in Fig. 2. One board is placed in the customary position directly before the camera, and the other not so far distant and to the left, as shown. Two mirrors, set at an angle of 45°, also are employed. The one at position D is fixed while the one at point A-B is affixed in a suitable track so that it may be moved diagonally before the lens. With this movement, the image of title board E reflected into mirror D is picked up by mirror A-B as it moves across the field of the lens and obscures title C.

The complete wipeoff effect is accomplished as follows: title on board C is first photographed for the desired reading time, then sliding mirror A-B is moved to left. This gradually cuts off title C from view and at same time brings into focus the title at E.

Sharp focus of both titles is insured by having the distances A-B-C and A-B-D-E total the same. No dimensions are given here because these would differ for various makes of cameras or various size titles. The fixed mirror D, however, must be larger than the sliding mirror A-B as it receives the image proportionately larger than does the sliding mirror.

Wipe-offs from title to action scenes can also be accomplished by using this same arrangement but with the second title board E and the fixed mirror D removed. Here it becomes necessary to set up the camera and title board C in such a way that the



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TWELFTH ST. RAG
MUSICAL JOKE
AMERICA, I LOVE YOU
AIN'T MISBEHAVIN
BLOW, GABRIEL, BLOW
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THIS IS NO LAUGHING MATTER
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camera will also be focused upon the action scene directly off to left of camera or on a line with the line of reflected focus A-D.

To produce the wipe from title to scene, film title first, then slide mirror A-B to left, bringing into view the reflected scene at left, at the same time adjusting lens gradually to focus sharply on the scene. The use of surfaced mirrors is recommended in view of the sharper definition to be obtained by them.

As with everything else, a little practice will beget perfection. A lot of fun can be derived from just rigging up the gadgets necessary to produce these effects. But after they are completed and ready for the camera, the real pleasure will follow in executing the cinematic tricks they so easily afford. On the screen, your movies will take on new importance because you made these startling professional-like tricks yourself.

Biography Of An Idea . . .

• *Continued from Page 408*

flamable film in substandard width. This was 28mm. wide with four perforations on one side and one on the other for each frame. Pathescope projectors sold for $150.00 and $200.00 and the camera for $160.00. These later were introduced in America about 1913. The camera was operated by a hand crank, the self-contained spring motor not having been developed as yet.

In 1912, the Movee Co. of Cleveland, Ohio, introduced a combination non-professional camera and projector known as the Movette. This used 17½mm. film with two round perforations on each side per frame. While reportedly the Movette was an excellent machine, it soon vanished from the market through lack of popular demand.

Nineteen fourteen saw advent of the Spirograph with its film images arranged in a spiral on a transparent celluloid disc. In 1915 the Kinak Motion Picture Company of New York brought out a 35mm. camera and projector that used paper film. It was never developed and marketed. About the same time the Sinemat, combination 17½mm. camera and projector appeared. This was closely followed by the Autograph 17½mm. camera and projector and the Duplex home projector using 11mm. film.

Real interest in amateur movies began to take hold with the public in America immediately after Pathex, Inc., subsidiary of Pathe, introduced the 9½mm. Pathex cameras and projectors in 1920. These offered the combination of low price with total elimination of fire hazard plus the opportunity to make personal movies with comparatively inexpensive film.

This equipment was exploited widely through national advertising and distribution was secured in practically every city of consequence in the United States. Within a year nearly every person in America had heard and read about the ease with which one could make and show their own home movies with Pathex cameras and projectors. Pathex, by popularizing 9½mm. movies here and abroad, can be credited with doing for the home movie industry what Univex did later to popularize 8mm. They offered the public home movie equipment at a price so low almost any enthusiast could afford to own it.

In the meantime, the spade work that was to greatly influence the future of home movies had already begun in two widely separated laboratories. As early as 1908, an experimental camera—sometimes referred to as the grandaddy of the Cine-Kodak—had been developed by Eastman Kodak Company. This camera was designed to expose 35mm. film in the same way that the Cine-Kodak 8mm. camera exposes double-eight film in the 16mm. width.

In 1908, Alexander Victor, inventor, magician and showman, lost all his theatrical paraphernalia in a disasterous fire in Toledo. Abandoning the show business, he again turned to invention. His interest in motion pictures had increased with the years and within a comparatively short time he had developed and patented an amateur motion picture camera and projector. These, because of their ingenious design, were given wide publicity through the Associated Press and other news agencies. As a result, a group of men in Davenport, Iowa, invited Mr. Victor to come to that city and start a factory for his new inventions, which he accepted.

The initial Victor cameras and projectors used 28mm. non-inflammable film and here begun Mr. Victor's fight for a separate standard for amateur film. The work of standardizing a separate film from that used in theatres, which is highly inflammable, was at first a difficult undertaking and met with considerable opposition.

"In 1918," Mr. Victor relates, "I proposed, at a meeting of the Society of Motion Picture Engineers, the creation of a new and separate standard for motion pictures used outside the theatre. Up to that year, several attempts had been made by other manufacturers to

introduce substandard motion picture film of various widths—each manufacturer hoping to corner the film supply. Each deliberately made their films non-interchangeable with those of competitors."

Mr. Victor's paper, "The Portable Projector, Its Present Status and Needs," presented to the Society is now history. It proposed standardization of a non-theatrical film and apparatus, so differing from the theatrical standard, that interchangeability with standard 35mm. film was impossible, and that all such film be made from non-combustible material.

During his struggles to introduce the safety film standard, Victor was supported by The Eastman Kodak Company and Willard M. Cook of the Pathescope Company of America. Without them, he admits, the safety standard never would have been adopted. As it turned out, Eastman Kodak offered to manufacture the new type of film, spending a great deal of money installing the necessary equipment.

About the same time, Eastman Kodak Company's development of their early cine camera served mainly to emphasize certain problems which had to be overcome before amateur movies could be introduced with any hope of success. The final success had an interesting beginning. In 1914, John G. Capstaff—then engaged in the development of photographic filters—conceived the idea of applying the reversal process to motion pictures. From this idea can be traced the universal popularity of today's amateur movies. For Mr. Capstaff succeeded in developing a successful reversal process that has remained substantially unchanged to this day.

What ultimately determined the 16mm. dimension, with its 10mm. frame size for substandard films? The answer is interesting. Mr. Capstaff tried various frame sizes, and it was found that one with about one-sixth the area of a standard 35-millimeter picture was the most satisfactory for average home projection. This proved to be best produced by a picture 10mm. wide, which involved use of 16mm. film.

After receiving the assurance of Eastman Kodak Company that they would make the new 16mm. film and would process this film for amateurs, Mr. Victor began the work of designing a 16mm. camera and projector. By August 1923 his company was in production. The first printed announcement of the Victor Cine Camera and Projector and the new Eastman film was made in the form of full page advertisements in the two leading Davenport, Iowa newspapers on August 12th of that year.

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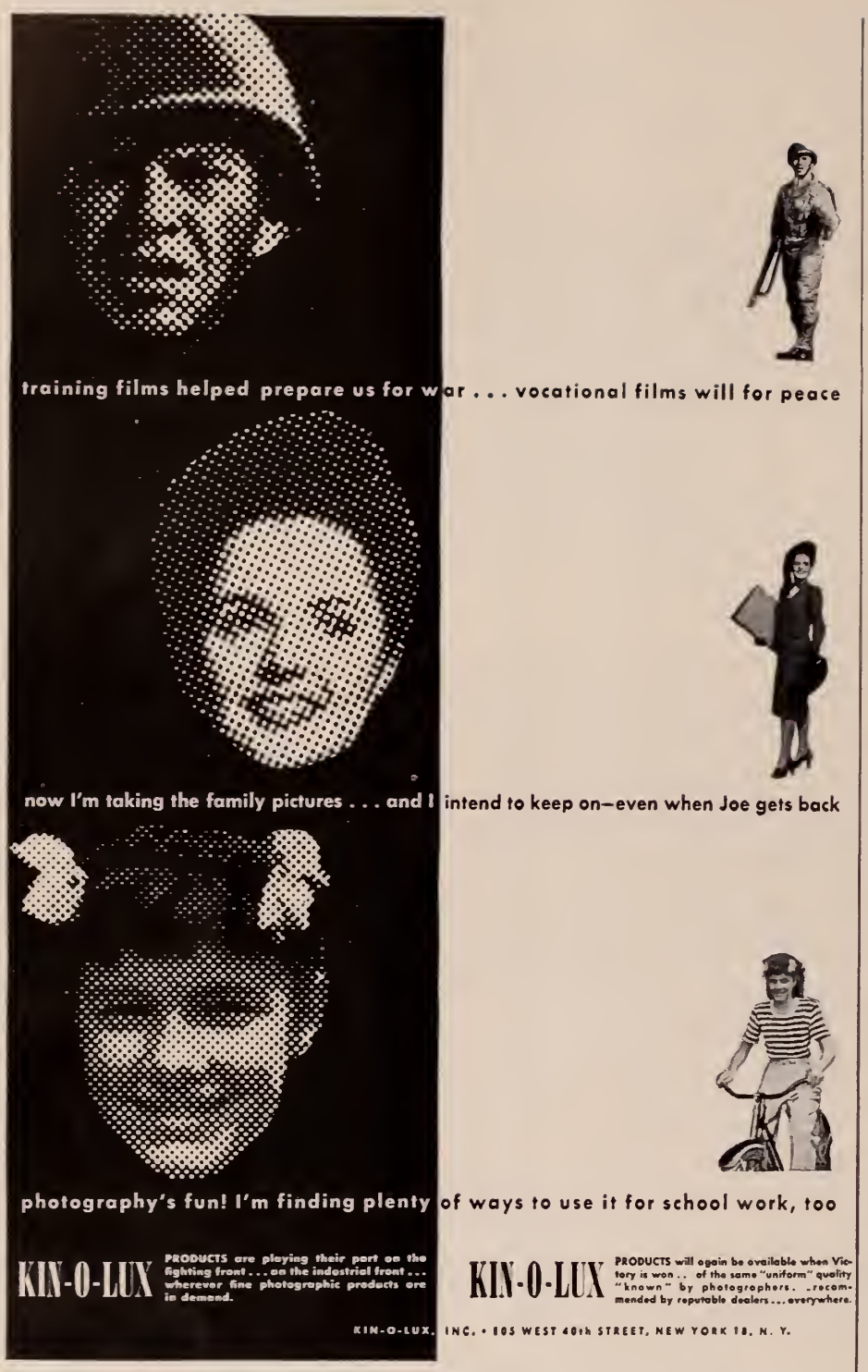


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was also planning production of a cine camera to support the marketing of their new cine film. The idea of a substandard amateur motion picture camera was discussed among Eastman engineers before 1917, but the first world war interrupted, and so it was not until 1920 that the experimental model was completed, and not until late in 1923 that the company put the first Cine-Kodak on the market. This was a hand cranked model and known as the "Model A." Many of these cameras are still in regular use today.

To Eastman Kodak Company, of course, must go most of the credit for expanding the amateur movie hobby. They developed improved cameras and films; were the first to introduce 16mm. color film with their Kodacolor cine film in 1928. In 1923 they developed and introduced the 8mm. film, camera and projector. In 1933 the Cine Special was introduced and in 1935, Eastman contributed Kodachrome to its long list of achievements in the cine industry.

While description of many other contributions in the field of non-professional cameras and projectors must necessarily be omitted here, because of lack of space, the history of the development of amateur movie making would not be complete without chronocling the contribution made by Universal Camera Company with their 8mm. Univex camera and projector. These were introduced in 1937, and did more to popularize home movies with the public, perhaps, than any other factor. Univex made it possible for the novice to acquire with a minimum investment, the equipment necessary to make and show home movies. The camera retailed for $9.95 and the projector for $14.95. A complete outfit could be had for less than $25.00—far less than the cost of camera alone offered by other manufacturers.

The fine equipment contributions, of course, of such manufacturers as Bell & Howell, Bolex, Ampro, Revere, etc., is too well known to require description here. Each have contributed much in engineering skill and design toward the perfection of home movies as we know them today.

What does the future hold for amateur movies? Plenty. But nobody's talking now. When the war is over and manufacturers can get back into civilian production, home movie hobbyists are promised some interesting improvements in both equipment and films. In the meantime, for obvious reasons, the surprises that have been carefully developed in spare moments during wartime production are being kept under wraps.

Of this we all can be certain: Home movies will become an even greater and more pleasurable hobby, with sound a definite improvement.

Movie of Month

• *Continued from Page 416*

cuits. With trepidation, the husband bites into one and registers horror. Wifey, noting his expression, bursts into tears and makes a dash for the bedroom where her husband finds her moments later flung across the bed and sobbing.

The husband, of course, attempts to console his disconsolate wife, but without success. Suddenly he gets a bright idea and goes to the writing desk to pen a note. This he wraps up with a sample of the biscuits and posts the package in a nearby mailbox.

Days pass and the couple are spending a quiet day at home. There comes a messenger to the door with a telegram. The husband reads it, smiles and shows it to his wife. It states:

"SAMPLE OF MATERIAL YOU SENT US IS FINEST SYNTHETIC RUBBER YET DISCOVERED. OFFER YOU ONE MILLION FOR FORMULA. — LASTIC RUBBER COMPANY."

No longer disillusioned, the wife kisses her husband and, as the closing title superimposed over this scene states: "They lived happily ever after!"

The second featurette "Nocturnal Narrative," is also introduced by a cleverly composed art title, followed by the usual credit titles. The first scene is a closeup of an unsteady hand attempting to insert a key in a front door latch. The door is finally opened and a quick cut to the interior shows a slightly inebriated gentleman looking cautiously about and entering the house quietly. Suddenly, the mantle clock begins to toll the hour. The man seizes his hat and attempts to muffle the clock by covering it with his chapeau.

He sits down at foot of the stairs and proceeds to remove his shoes. In his hazy condition, he appears to feel someone staring at him. Looking up, he sees his mother-in-law in a photograph leering menacingly at him. He quickly eliminates this annoyance by turning the photo toward the wall.

Next he starts to mount the stairs and before he gets far, steps upon a tack. He stifles a yell, then proceeds the rest of the way on his hands and knees. At top of the stairs, he peers cautiously toward door leading to the bedroom where his wife, presumably, is fast asleep. But there's a note pinned to the door, and the man strikes a match in order that he may read it. It read:

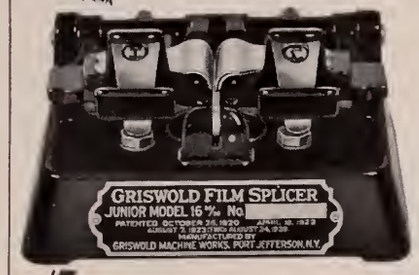
"SPENDING THE NIGHT WITH MOTHER, STAY OUT AS LATE AS YOU WISH.—WIFEY."

With an oath, the inebriated husband throws his hat violently on the floor and sits down to contemplate his luck

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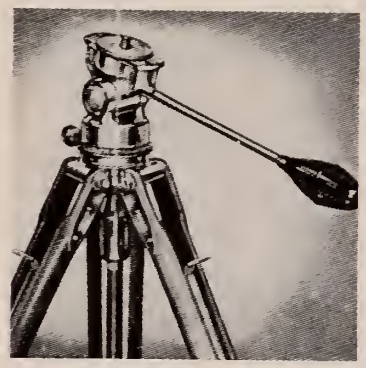
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as the picture fades out to the end title.

The reader will recognize at once the sound story ideas on which these two featurettes were based. One needs only to see them unfold upon the screen to realize how important a well developed story is to a successful amateur movie. For this feature of his productions, Mr. Valentine acknowledges the contributions of Hank Barker who, besides enacting the roles of husband in both pictures, also wrote the scripts.

Barker, obviously not without histrionic talent and experience, makes the most of every situation and contributes additionally to the success of both pictures, which show the careful direction of Mr. Valentine.

The photography is pretty near perfect. Interiors are studiously lighted to enhance the particular action of each scene and there can be no question about Valentine's thorough study of professional techniques in this department of movie making.

Each continuity is so expertly devised that subtitles are unnecessary. The action on the screen speaks adequately and one is never in doubt about the story at any point. Needless to say, editing is pretty near flawless, and the entire production adds up to one of the standout contenders in HOME MOVIES' Annual Amateur Contest.

If this is the kind of screen fare one may regularly see at Le Petite Cinema, then Glenbrook movie houses certainly have some formidable competition to contend with when it's preview night at the Valentine home theatre.

Plan Color Composition . . .

• *Continued from Page 412*

chanical that he can't get a shot in focus or correctly exposed to save his soul.

Most of us lie somewhere between those two extremes — usually with a leaning toward the one or the other— and in most cases there is a great deal to be said for the collaboration of an artist and a technician. In the club or group, the problem will more or less solve itself, since the interests of members will lie in various directions.

Given such a pair or group of coworkers, what can they do to make more pleasing and effective color films? The answer lies in two words: Plan and Control.

Planning is largely the art director's job, so let's look at the problem first from his point of view. A story has been selected, and some sort of shooting script has been mapped out. What can color do to put the story across effectively? Two angles must be considered: appropriateness and beauty. We want the colors to be just the right ones to put across the story effect we have in mind, and we also want them to be attractive. The two qualities are quite compatible, but one does not necessary insure the other, so it is best to consider them separately.

First, then, the matter of appropriate color. What colors will best tell our story and add to the dramatic effect? A great deal of rubbish has been written—and, unfortunately, published—about the "meaning" of the various colors. A world famous color authority wrote an article in which it was stated, for example, that pale pink expressed innocence and purity—to which a noted film critic retorted that that no doubt explained why he always felt so innocent and pure when he saw his girl friend in pale pink undies!

However, we should not let the fact that the language of color has been exaggerated blind us to the fact that colors *do* have an emotional effect. Certain colors are cheerful, some are exciting, others depress. The mistake, it seems to me, has been in assigning arbitrary meanings to red, or green, or blue, without regard to the *kind* of red or green or blue that we mean. Much more important than the hue, I believe, is the shade and purity of color involved.

As a good working principle, I think we can safely say (without going overboard) that pale warm colors, such as light yellow and pink, suggest youth, cheer, delicacy, and the like; bright reds, oranges and yellows, excitement and aggressiveness; while deep reds, browns and oranges convey a feeling of stability, power and richness. Taking the cool colors, green, blue and violet, the pale shades suggest fragility, spaciousness, freshness and repose; while the dark shades carry an idea of strength and weight, or even depression.

The character of the story as a whole, and the character of individual sequences will suggest the kind of color which will best convey the desired mood. As a starting point, make a list of the main story episodes, with a brief note as to the type of color in each, such as "Pastel," "Sombre," and the like. This still leaves plenty of leeway for the precise choice of harmonious colors.

Having decided what types of color will be appropriate, attention can be turned to the selection of colors which will also be attractive. This simply means that the colors on the screen be harmonious, not only within a scene but also with the preceding and succeeding shots.

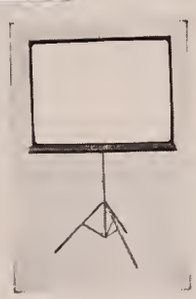
that involves Color Harmony, and color harmony is a terrifying phrase to many—largely because so much pretentious nonsense has been written on the subject. Any reasonably intelligent person of good taste can achieve harmonious color without elaborate knowledge of the subject, if they will follow one simple principle: stick to a few colors at a time, and use even those few colors sparingly! Don't feel that you must have the whole rainbow in each shot.

Away back in the early days of color, my friend, the late William Van Doren Kelley, inventor of Prizmacolor, had finally persuaded a company to make the first feature length color film. It was to be made in England, and the first shots which came back to the laboratory were horrible. The director, acutely conscious that he was filming color, was plastering color all over the screen. Brightly colored cushions, parasols and what-not were all over the place. Kelley took the first boat for England and matters were soon under control. The most effective and memorable bit of color in the entire picture was a shot which he made: simply a medium close shot of a beautiful auburn-haired woman against a grey-green tapestry. Her flaming, copper-colored hair was the only spot of real color in the shot.

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it is usually because this principle has been ignored. Another friend of mine, a director of excellent taste and judgment, decided to make a certain picture almost entirely in soft, dull colors. The first few days' rushes were beautiful —but when the producer saw them, he exploded: "Here I pay umpteen cents a foot for color film, and you give me gray on the screen!" Fortunately, the amateur is less shackled in that respect.

As a second stage in your planning, tentatively assign a group of colors to each sequence. A good example of this was contained in a French play which I read some ten years ago. The leading characters were a powerful financier, his ambitious and intelligent young male secretary, and a flamboyant, noisy adventurer. At the beginning of the play script, the author put the following notes:

"The setting of the first act, where the personality of John K. dominates, shall be black, white and gold.

"The setting of the second act, where the personality of Felix dominates, shall be white, orange and gold.

"The setting of the third act, where the personality of Raphael dominates, shall be green, cream and red."

For each sequence, there is now assigned a group of colors, and we have already decided whether these colors are to be pale, bright or sombre. Don't worry if this list is later altered a dozen times! The mere fact of having a plan will help to keep the project on a straight course.

Having picked a group of colors, the next step is to assign these colors to definite objects: costumes, props, backgrounds, lights, and so on.

Let us assume that a certain sequence is to be in blue, green and deep brown. Our heroine appears importantly throughout the sequence. Since she is a girl who looks well in green, and green is appropriate to the part which she is playing, we decide to have her wear a dress of that color (hoping that she has one!) Since we want her to stand out, we will make it a fairly vivid green. Another young girl and an old woman also appear in the sequence, so we assign a light, clear blue to the young girl and brown to the older woman. Now, if we can find a rather brown background against which to play the sequence, the girl will be emphasized and the older woman will become secondary. If the situation were reversed, and we wanted the older woman to dominate the scene, the group could be placed against a rather light green or blue background.

At this stage, a few sketches will be helpful, no matter how crude they may be. Color sketches will not only tell us the effect of the hues planned for a scene, but also something of its relation to the shots before and after.

Without going into the details of color harmony, there are a few simple rules about the placing of color in a picture which are usually reliable:

Use bright, pure color rather than grey or less bright colors in smaller areas.

Use smaller areas of colors toward the red end of the spectrum than of colors toward the blue.

Use bright color only where you want to direct the spectator's attention.

For quiet, harmonious effects, use colors close to each other in the spectrum, as yellow, green and blue-green. For greater vitality, use complementary colors with discretion, as red and blue-green, yellow and violet.

To harmonize clashing colors, introduce plenty of black, white or grey into the scene.

Use "echoing" notes of the principal colors here and there. If the heroine has a bright blue dress, a few touches of softer or darker blue in the cushions, pictures, lampshades, or any similar prop, will tend to tie the picture together into a well-knit whole.

As will be seen, these rules represent nothing more than a little tasteful discretion in the handling of color—and even these rules may be broken on occasion.

So much for Planning. Remains the question of Control, which basically means just good, sound technique in carrying out the plan which has been established. To deal with this adequately would easily fill another article, or several of them, but the principles are simple: Correct exposure, proper color temperature of light, selection of costumes, materials and backgrounds which will reproduce successfully in the process which we are using, judicious use of lighting to brighten the colors we want brilliant and toning down those we want to subdue—in other words, just those things which any good cinema technician strives to accomplish on every shot.

Planning and Control cost little—but they pay big dividends in smoother, richer color on the screen, and that result is well worth the trouble involved.

SHUTTER SPEEDS

Shutter speeds of multi-speed cine cameras are proportional. If your camera is designed to give an exposure of 1/30th of a second at 16 f.p.s., then for 64 frames per second the shutter speed will be four times as fast or 1/120 of a second. Remember, as shutter speed is increased, the exposure interval per frame of film is lessened and this must be compensated for by opening up lens diaphragm proportionately to obtain normal exposure at the increased film speed.

Acorn Becomes An Oak...

• Continued from Page 405

still popular book, "How To Reverse Movie Film."

In July, 1938, HOME MOVIES outgrew its original editorial and business offices, moved to its present location, 6060 Sunset Blvd., in Hollywood. In September of the same year, HOME MOVIES' second Annual Amateur Contest was concluded. William W. Murphy of Bloomfield, New Jersey, won the top award with his 400 foot 16mm. picture, "If Rugs Could Talk."

A feature of the November, 1938 issue was inclusion of complete plans for building Home Movies' titling stand. These plans are now included in the book, "How To Title Home Movies," written by associate Editor, George Cushman. In December, 1938, the "Movie of the Month" feature was first inaugurated. First film to receive this honor was "Youth," an 8mm. Kodachrome picture produced by A. O. Jensen of Seattle, Washington, who has since distinguished himself by producing several other prize-winning films.

Limited space prevents a more detailed account of HOME MOVIES' accomplishments in the years that followed, but among the more important, which should not go unmentioned here, are the prestige acquired in the sponsorship of HOME MOVIES' Annual Amateur contests by the eminent Hollywood film director, Lloyd Bacon; the growth of HOME MOVIES' format to 10 by 13 inches in January, 1940, and the televising of prize-winning amateur films over the Don Lee Television station, W6XAO, in November 1941.

Since our entry into war, and with the nation's efforts concentrated upon ending the conflict as quickly as possible, HOME MOVIES has cheerfully contributed its share by adjusting its paper needs to conform with the nation's materials shortage. When this war is won and our boys overseas return to their favorite hobby of making movies, HOME MOVIES, with a bigger and better magazine, will be prepared to help them take up where they left off with their hobby; to bring to all amateurs news of the newest in equipment and films; to explore new avenues of enjoyment in the hobby of making movies; to encourage the advanced amateur in his serious picture making efforts; and to encourage those of mechanical bent to whom building a gadget for camera or projector is an achievement equally lofty as producing the Movie of the Month. Toward these objectives, HOME MOVIES dedicates its future.

Make The Silent Talk..!

• Continued from Page 415

had to be carefully turned (as also were the shaft and bearing) in order to insure the smooth, flawless movement so necessary to good sound reproduction.

At the point indicated on plate 1 by the dimension 'bore .748",' the housing for the photo-electric or "P.E." cell is installed. This was made from a piece of .750" drill rod cut to approximately 2¼" in length. This was hollowed out slightly larger than ⅝" in diameter to receive a baseless peanut-type P. E. cell. Wiring connections were made by soldering directly to the leads on the cell. These leads must be of shielded wire and the soldered joints well insulated and covered with shielding material.

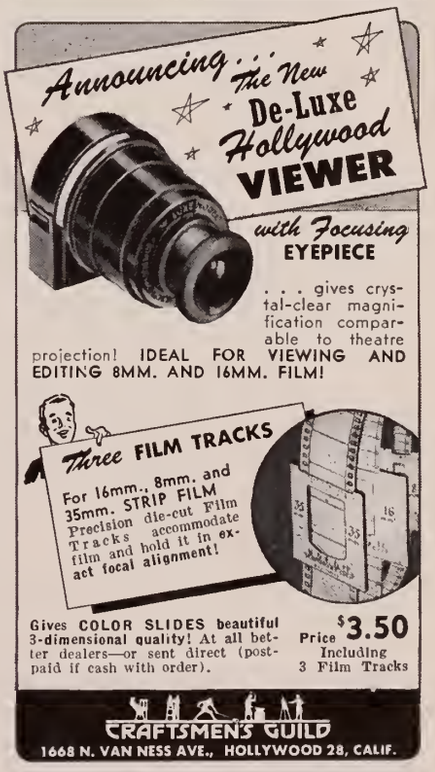
A narrow slit is sawed in the cell housing to admit the scanning beam from the sound lens mounted below. (See Fig. 2). This slit also serves to allow end of housing to be compressed sufficiently when inserting it into hole in plate. After the housing was finished, it was hardened and carefully polished to free it from any burrs that might remain after cutting the slit. These, if not removed, would seriously damage the film as it passes over the slit. In operation, the film passes over the roller A (Figs. 2 and 3), thence over the P. E. cell housing, and on to the film drum 6, progressing onward to the lower projector takeup sprocket.

The roller A, Figs. 2 and 3, is approximately ¾" in diameter and was taken from an old 16mm. projector. It is attached to the base plate 1 by means of a single machine screw on which it revolves freely.

The pressure roller B was installed after all the other parts were assembled and the film projected several times to detect presence of "wow"s or variations in the sound. By holding a round pencil against the film as it traveled between the cell housing and the drum C, I determined the position for this roller, the function of which is to hold the film at the proper tension against the cell housing and drum C.

For the exciter lamp and housing (See D, Fig 4), I used a length of tubular brass for the housing, sealing up one

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end. At the other end, was fitted a lamp socket of the size to take a standard exciter lamp such as used in regular 35mm. sound projectors. The complete unit was attached to the base plate 1 in such a manner as to permit adjusting it when centering the beam of light on the lens (Fig. 2) above.

After this sound head was fully assembled and tested, I then dismantled it and had the various moving parts nickle plated. The plating was not buffed, as this would tend to make the surfaces irregular, and on sound parts this would be fatal. The base plate was given a crackle finish.

The amplifying unit was so designed that it could be fitted beneath the projector and serve as a base. Knurled screws hold the two together as a single unit. This amplifier also has two inputs for turntables so that discs may be used to score silent films, or microphones may be connected when it is to be used as a P. A. amplifier.

At first, I only projected sound pictures in 400 foot lengths; but later, as lengthier pictures became available, I altered my reel arms to accommodate up to 1600 foot reels, as may be seen in Figs. 4 and 5.

Not shown in illustrations are the stroboscope disc and neon light which I have since mounted on this projector and which enable me to maintain unwavering 24 f.p.s. speed so essential to good sound reproduction. This is an item of considerable importance to the amateur who would consider adapting his silent projector to sound. Most sound technicians will argue it is imperative that the projector motor be replaced with one that will turn the projector at constant speed. But I am satisfied that this is not always necessary with the better makes of projectors. After a little warming up, the average 16mm. projector motor can be made to maintain a constant speed with the aid of stroboscope and neon glow lamp, plus occasional adjustment of motor rheostat.

Basically, the design of this sound-on-film adaptation will apply to most 16mm. silent projectors. The electronics end, no doubt, may baffle some. But this angle can be smoothed out by consultation with any good radio technician who will undertake to build the amplifier or connect the ready-made amplifier and speaker that may be purchased already assembled.

At this point, the reader undoubtedly is about to ask: "How much did this sound conversion cost?" Obviously, it is difficult to estimate the cost of labor in view of fact most of it was done by myself, including the lathe work. The cost of parts was as follows:

Holmes sound lens	$ 9.00
Photo electric cell	2.95
Exciter-lamp	.60
Lamp socket	.20
Film shoe	.65
Wire	.30
Base plate material	1.00
Misc. parts for amplifier	10.00
Total	$24.70

Of course, if the sound technician who built the amplifier and I had figured for our time spent in making the conversion, the total cost probabliy would equal that of a professionally-built 16mm. sound job. But that would take it out of the amateur class, and besides, our interest in building the conversion was as exploring cinebugs who wanted 16mm. sound without paying the price for a standard factory job. Today, movie amateurs have still another incentive—to have a sound projector *now* instead of having to wait until after the war.

Straws In The Wind...

• *Continued from Page 419*

Amsco states they expect to be in production on photo supplies for civilians within a few days after the Armistice is signed.

Revere Camera Company is in position to make a speedy conversion to production of Revere cine equipment when released from government war production. Labor, all manufacturers agree, will be the big problem in the conversion era.

Da-Lite Screen Company indicates they will be able to start delivery on all items formerly manufactured for civilian use within a period of sixty days after receipt of steel from mills. In their opinion, the big issue that will face manufacturers will be the availability of materials after the day of victory. Radiant Screen Manufacturing Company indicate they are now enabled to market projection screens priced $10.00 and under.

Absent here are statements from the film manufacturers, to whom the movie maker will look to first to start the post-war ball rolling with a flood of film. Obviously, these are not in a position to advance even a remote guess. Present commitments to supply the armed forces with film will keep film factories busy beyond V-Day. There is some speculation outside the industry, however, that certain stockpiles of 16mm. film, earmarked for the government, may be released for sale through regular retail channels as soon as the European phase of the war is concluded.



Filming Animal Antics . . .

• *Continued from Page 413*

negative was used in producing the picture, reduced, of course, to a thousand feet in the master home movie negative. This fifteen to one shooting was necessary because fur and feather actors do not always cooperate. They even have temperaments that are worse than a Hollywood prima donna's! But when they decide to perform, the cameraman must be all set for a "take." And it is this technician who will lay you odds that animals do think!

There is a scene in this new Castle picture in which a puppy watches a kitten drinking milk, not from the usual saucer, but with mouth held open as a target while a man milks a cow and directs the stream into the Kitty's throat! A dog chases the kitten away, then picks up a small pan and carries it to the man for his share of the milk. Well, of course, the dog could be trained and was trained to pick up his own dish. But nobody could possibly have taught him to want milk just because the kitten was having some.

There is a penguin in the movie that finds it awkward to get down a flight of stairs. These birds can't fly, of course, and their feet are most efficient as propellers in the water, whereas on land they are poorly designed for locomotion. So he comes to another flight of stairs on the side of which is a low concrete edge with a flat top. Does he again flop down the steps, heavily and clumsily, step at a time? Not at all. This time he slides down the rail. It is all very well to assume that there is a luscious fish in the vicinity held out as a lure. The point is, he elects the best way to reach it!

Here is another one: There is a crow in the picture and he does some amazing things not one of which can honestly be said to require thinking, so we'll skip them. They are tricks and the bird is plenty smart to have learned them. He even pecks away on a typewriter with just about as much speed as this writer employs with one finger and his spelling isn't many grades worse! But he is given a coin and told to put it in a small bank in the form of a cash register. He discovers that it is too large for the slot so he strikes a key on the little cash register and the drawer flies open. The whole point is that there is a sequence of action and the crow must remember to do the second stunt when he is fooled by the over-size coin that won't go into the slot.

The most astonishing exhibition in this entertaining study of pets that appear to think is a rough-house playtime participated in by a man and a full grown lion. This lion is no aged, toothless and crippled Leo. He's a young and peppy, potential man-killer, but never for an instant does he forget that he can hurt the man. He does knock him down with his weight of some five hundred pounds, but when he has him flat on the ground and could easily forget himself, he never smacks too hard nor brings his huge jaws together sufficiently to chop off an arm or a leg. One cannot watch this performance without a conviction that the lion really thinks—that he remembers not to forget! At the end, when the man is too tired to continue . . . and who wouldn't be after wrestling and playing with five hundred pounds of cat . . . he flops under a tree breathless, sitting propped against the tree trunk to rest. The lion comes over to him and sits in his lap. More, he puts his enormous head against the man's shoulder to have his neck scratched and obviously purrs. Seeing this picture will cause a lot of people to ask: "Do Animals Think?"

Readers of HOME MOVIES who have produced their own animal pictures and know a lot of the tricks required may say that it is only the movie producer who does the thinking. And they will be ninety percent right. The other ten percent concerns the crow that gets the coin into the cash register and the lion that remembers not to forget, proving that some animals really do think.

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Camera Surveys Sharecropper...

• *Continued from Page 411*

in the sharecropper cabins we wanted to record. Black-and-white would have required less light, but no, we had to court lighting trouble by using color. Even so, color seemed to contribute most to the regional flavor we were trying to capture.

One principle we followed in shooting seems to be made to order for the amateur. That was to take the camera where action was going on, never to try to recreate action for the camera. Since neither of us had the faintest idea how to direct, nor our farmers how to act, they just went about their business as usual. All the action, therefore, was unrehearsed. When the county doctor told us in one of the scenes that there was no pellagra, he was actually telling us that for the first time. For the sharecropper moving-day scene, we talked with a family that was going to move and then we moved with them, to see as with their eyes how the new house looked for the first time, and what a sharecropper has to get started first—the well and the stove.

So, if anybody points out to us that our slips are showing: for instance, the hood of the car in which we were chasing the grocery truck, we'll have to admit that that wasn't an intentional dynamic effect to secure flowing composition—that was just a common, garden-variety mistake.

Everyone wanted to see his picture, and we tried to oblige by putting on showings in our landlady's parlor. More than one of the audience had never seen a motion picture before. The school saw an uncut, unedited version during an assembly period. But our still picture trade swamped us—to our sorrow, we just couldn't supply prints to everyone who asked for one.

After much cutting and splicing of the pictures, and twisting of the phrasing to keep the local idiom in the script, we sent the film off to Byron's of Washington—a most fortunate choice—for adding the sound track.

We know that You Can't Rehash Tobacco, either, but what really tore us up was having to miss out on all the spoken documentary that could have been used if only a portable sound camera to catch lip synchronization had been available. What a rich subsoil for the documentary lies in the guffawing banter at barn parties and square dances and tent shows. If we could only have discarded the narrator and let an audience listen with us to a farm woman who rocked in the sun's setting rays as she told us, in her own simple and unforgettable words, a drama whose lurid details were only heightened by the resignation with which she spoke. Or if a sound camera could have caught those coins in every farmer's bargaining—the pungent proverbs which but shine the brighter the oftener they are used—

But that's a documentary of another color.

Wire Recorder For Sound...

• *Continued from Page 417*

magnetization of the wire induces a current which is then amplified in the same manner as in a standard phonograph. The present model is equipped with a five-inch speaker (10) providing tone fidelity comparable to that of a good table model radio. For improved sound quality, a larger speaker may be used by connecting it to the jack (11).

The demagnetizing or erase coil (2) is energized during the recording operation so that any impressions already on the wire from a previous recording are removed as it passes through this coil to leave the wire in a magnetically neutral state in which condition it is ready to receive the new message as it passes through the sound head. As can be seen in Fig. 2, the recorder is also provided with volume and tone controls and an automatic timing and stop device.

About two miles of wire travel between the spools on the present model which provide a total recording time of either 33 or 66 minutes depending upon the belt ratio between the motor shaft and the spools. The more rapid wire travel is required to accommodate the higher frequencies of music, whereas satisfactory reproduction of speech can be achieved by reducing the higher speed to one-half, thereby doubling the recording time. By simply modifying the capacity of the spools a total, continuous recording time of several hours may be obtained.

The recorder requires a power supply of 105 to 115 volts, 60 cycles, A.C. Its size is approximately 13 inches square by 9½ inches deep and its total weight together with case and accessories is approximately 35 pounds.

Home movie enthusiasts who are still

endeavoring to master the intricate techniques required in handling disc and film recording mechanisms will be interested in the possibilities of the magnetic wire recorder. While definite promises cannot be made at this time, it is thought that a suitable model can eventually be made available at a popular price through the application of large scale production methods. In addition to the possibility of a much lower initial cost, certain other advantages over present types of recording instruments may be mentioned, the most important of which, perhaps, is its simplicity and ease of operation. No special talent or technique is required on the part of the operator; in fact, the wire recorder may be said to be practically foolproof.

Its extremely sturdy construction enables it to be operated in any position and it is almost completely unaffected by external vibration or shock. The same wire may be used an indefinite number of times for rerecording; likewise, the same record may be played back innumerable times with practically no loss of fidelity. Since the recordings are not affected by temperatures that would harm film, wax, or acetate records, they may be stored indefinitely without appreciable deterioration.

Corrections and changes are made with ease since the recorder may be stopped and started at any point during operation. Again, any portion of a recording may be removed by clipping out that particular section of the wire. The remaining ends are then knotted together, the only evidence of the amputation being a slight click as the knot passes through the sound head.

Fig. 1 illustrates a possible arrangement of the recorder and a film projector with Mr. Camras in position to record a commentary to accompany the film. In actual practice, of course, the projector could be equipped with a sound-proofed blimp case to prevent its noise from being picked up by the microphone or the two instruments could be placed far enough apart to avoid such interference. In subsequently exhibiting the film it is only necessary to start the projector and the recorder simultaneously. A distinct advantage of the wire recorder in this case is its continuous recording time to accommodate a film of any length. It is also possible by a "double exposure" operation coupled with a monitoring device to obtain two or more recordings on the same wire which will permit effective musical backgrounds and sound effects to accompany such commentaries.

For the enthusiast who desires to film an action picture complete with dialogue, the wire recorder also has possibilities. While lip synchronization can best be achieved by recording the sound on the film, this process requires extensive skill and equipment and even then the quality of reproduction is not always satisfactory. By means of a suitable transmission coupling to synchronize the operations of the wire recorder and a projector, it should be possible to produce good action-sound films at considerably less cost and with completely enjoyable results. Time will tell.

*A New Magnetic Wire Recorder, by Marvin Camras. Radio News, Radionics Sect., Vol. I, No. 5, p. 3-5 (1943)

G. I. Movie Makers . . .

• *Continued from Page 409*

year. Soldiers and sailors complain less and are more cheerful to do business with than the average civilian tourist."

Hardly a day passes here at camp that some friend doesn't ask me when I am going to show another of my films. Being fortunate to have been assigned the job of projectionist in the camp theatre, I am in a position to share my hobby with brother servicemen by occasionally showing my films for them during regular camp programs.

It is interesting to note that the officers do not seem to mind if one of my personally filmed movies of beautiful girls cavorting about the famed Cypress Gardens is made a co-feature with some training film. They undoubtedly feel this lighter film fare is a good program balancer and morale booster.

A few months ago, one of the boys here in camp and myself decided to make a Keystone-type comedy in 16mm. Kodachrome using an all-soldier cast. The film is hardly a Lloyd Bacon Trophy winner, but it is a howling success to our G. I. audiences that have seen it to date. A dozen or more soldiers, that made up the cast, cheerfully went through the action called for in our hastily prepared script which called for execution of some outmoded slapstick gags that included violent pie throwing scenes. These were filmed in slow motion in order to heighten the comedy effect.

Other films that I have made recently include scenic documentaries of various Florida beauty spots. In these I used several boys from camp as the human interest element. I long ago discovered the value of maintaining continuity in scenic films through use of people, having them move about in a logical manner throughout the picture. One such film depicts two soldiers on

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leave setting out to see the sights. As they stop to look at some new vista or watch some of the water sports to be seen here, interest in these scenes is heightened considerably by intercutting shots of the boys at intervals which show their reactions to what they see.

I am fortunate in having a willing artist in camp who cheerfully turns out clever titles for my pictures. A former painter, this buddy of mine designs and paints beautiful pictorial backgrounds and letters the title text for each new production of mine.

When my films are returned from processing, I use my spare hours each day in editing and titling them. Among my buddies are several cine enthusiasts without equipment who sit in on my previews and lend suggestions that contribute to the betterment of editing.

As soon as I think the fellows have seen enough of my latest picture, the film is shipped off to the folks back home where they eagerly screen it for the family and neighbors. Thus is conveyed, through my home movies, the fact that I am well and happy here at camp and this relieves them of some of the anxiety that every mother holds for her son away from home and in the service.

Every G. I., I find, endeavors to keep in close touch with his hobby, be it collecting postage stamps or photography. Among the amateur movie makers, many have been fortunate to have cine cameras along with them overseas and have succeeded in obtaining some rare pictures in spite of the dearth of film, most of which must be supplied to them from here.

I like to think that this avid interest in movie making that keeps us making pictures in the shadow of impending action in a great war, will contribute to our eagerness to get this war over quickly so we can get back to our hobby in real earnest. That it is contributing immeasurably to the moral of G. I. Joe is indisputable.

Amateur Film Reviews . . .

• *Continued from Page 398*

work out. Instead of giving him a piece of her mind, she cheerfully admits the idea's a failure and donning kitchen apron, takes up where she left off a few days before. Ensuing days find the husband arising from bed promptly and more cheerfully, and his wife preparing breakfast as before.

Where this picture misses fire is in the very routine manner in which the players go through their paces. We frequently see them hesitate in the middle of a scene as though awaiting cues from the director. Animation and serious action are lacking on part of the players and because of this, much of the opportunity to make this an interesting and laughable picture is lost.

But what it lacks in direction and acting it makes up in good photography and titling. Consisting 90% interiors, all shots are well lighted and the camera well handled for effective results.

Titles are composed with block letters upon a light orange background and the only criticism is that the wording appears too small in relation to the picture size on the screen. Moving in closer with camera would have remedied this. Mr. Scanlan used a model 90 Magazine Cine Kodak with tripod, shooting most of the interiors at f/1.9 with two No. 2 photofloods in reflectors.

The picture has been honored with a 3-Star Merit Leader by the editors.

Experimental Workshop . . .

• *Continued from Page 423*

lose tape may be used to hold celluloid in place. Block must fit snug within case and any play must be taken up by wedging bits of cardboard between case and block. Before replacing cover on magazine, cut an oblong hole ¼″x 3/16″ at point opposite prism to permit viewing image when magazine is in place in the camera.

Where magnification of image is desired, a short focus magnifying lens can be mounted within a short tube, and the tube cemented over the opening in the case. In order to use viewer, camera motor must be completely run down and shutter adjusted to open position by use of camera winding key.—*Herbert C. Reed, Louisville, Ky.*

Stickfast Labels

The darkroom worker troubled with labels separating from formula bottles through wetting, can overcome this bugaboo by replacing regular labels with homemade labels made of painter's masking tape. This material is waterproof and will adhere to bottles or other surfaces even though immersed indefinitely in water.

To make the label text equally waterproof, write captions and brief directions with wax crayon. Various colors of crayon can be used to identify certain formulas or ingredients at a glance —for example: red for developing solutions, black for hypo, white for bleach, etc.—*Milo Jones, Jacksonville, Fla.*



DIRECTORY
Amateur Movie Clubs

• Amateur movie makers interested in joining a cine club may make inquiry of the secretary of the club nearest their vicinity whose headquarters are given on this page.

If you are interested in forming a new cine club, HOME MOVIES will be glad to assist you. You are invited to write to the editors for free data that will be of assistance to you in organizing a club.

Listing of additional clubs will be made in this directory from time to time as the data is received from club secretaries.

Every amateur cine club in the United States, Canada, and Mexico is invited to participate. Clubs not as yet listed are requested to furnish the necessary information for listing.

Stars indicate clubs from whom club-produced films are available to other clubs on exchange basis on payment of transportation charges.

This directory is another of HOME MOVIES' exclusive services for the amateur movie maker.

ALABAMA

BIRMINGHAM: Birmingham Home Movie Club. Meet 2nd Thursday of each month. Clairborne H. Weekley, Sec'y, 3515 Ashley Rd. Zone 9. Phone: 2-5478.

CALIFORNIA

ALHAMBRA: La Casa Movie Makers of Alhambra. Meet 3rd Monday each month; H. P. Carnahan, Pres., 1004 E. Main. Phone: ATlantic 23-185.

AZUSA: Sunkist Camera Club. Meet 1st Monday each month—October to June. Elbert 8. Griffith, 708 E. Bonita Avenue.

FRESNO: Fresno Movie Club. Meet 1st and 3rd Mondays. Mrs. Clark H. Reed, Sec'y, 728 Vassar. Phone: 3-9271.

INGLEWOOD: Inglewood Movie Club. Meet 3rd Sunday each month. Don Fisher, Sec'y, 638 W. Kelso.

LONG 8EACH: Long 8each Cinema Club. Meet 8 p. m. 1st & 3rd Wednesdays at YWCA. Forrest N. Kellogg, Sec'y, 4207 Rose Avenue.

LOS ANGELES: Los Angeles 8mm. Club. Meet 2nd Tuesday of every month. Merwyn C. Gill, Corr. Sec'y, 531½ South Hillview. Zone 22. Phone: AN 2-3603.

Southwest 8mm. Club. Meet 4th Thursday every month. Mrs. Dorothy Wilson, Sec'y, 8ox 282, LaTijera Sta. Phone: AX 29-580.

OAKLAND: Bay Empire 8mm. Movie Club. Meet 2nd & 4th Wednesday every month. C. O. Rountree, Jr., Corr. Sec'y, 2043 - 39th Ave. Zone 1. Phone: AN 2198.

PASADENA: Pasadena Movie Club. Meet 3rd Wednesday each month. Milton A. Miller, Sec'y, 194 N. Catalina, Zone 5. Phone: SY 23-492.

PETALUMA: Petaluma Cinema Club, Robert Ellison, Corr. Sec'y, 418 - 5th St. Phone: 294.

POMONA: Pomona Valley Club. Meet monthly. Frank Cowan, Corr. Sec'y, 159 S. Garey. Phone: 1234.

SACRAMENTO: Sacramento Movie Club. Meet 2nd Thursday of each month. Mrs. Gladys Smith, Sec'y, 2431 Stockton Blvd. Phone: 6-6425.

SAN FRANCISCO: Western Union Movie Club. L. W. Henry, Corr. Sec'y, 49 Geary St. Room 438. Zone 8.

Westwood Movie Club of San Francisco. Meet last Friday each month at Community 8ldg., Ocean Ave. at Granada Ave. Joseph A. Pissott, Corr. Sec'y, 1337 - 29th Ave. Zone 22.

SAN JOSE: San Jose Movie Club. Meet 2nd Wednesday every month at 8:00 p. m. Dr. Edw. E. Potwin, Corr. Sec'y, 1026 8ennett Way. Zone 10. Phone: Columbia 54M.

SANTA ANA: 8-16 Movie Makers of Orange County. Meet 2nd Wednesday each month. Thelma Heath, Sec'y, 1028 Hickory St. Phon: 1077R.

SOUTH GATE: Southern Cinema Club. Meet 4th Tuesday each month. Richard Lindgren, 2540 Flower, Walnut Park. Phone JE 6506.

STOCKTON: Stockton Cine Club. Meet 2nd Thursday each month. Edwin D. Comer, Corr. Sec'y, 2130 N. Harrison St. Phone: 2-5228.

VALLEJO: Vallejo Movie Club. Meet 1st & 3rd Monday each month. 8. K. 8eede, Corr. Sec'y, 22 Monte Vista.

WHITTIER: El Rancho Camera Club. Meet 3rd Thursday each month. Myron W. Fales, Corr. Sec'y, 530 Pasadena St.

COLORADO

DENVER: Bell Movie Club of Denver. Meet 2nd Thursday each month. John W. Hidy, Corr. Sec'y, 1421 Champa St. Phone: Tabor 4171 and Ex. 758.

Denver Cine 8mm. Club. Meet 2nd Monday each month. Frank E. Liston, Jr., 1942 S. Lincoln. Phone: PE 3483.

HARTFORD: Harmony Cine Mats. Meet 1st & 3rd Monday every month. James Dicklow, 2 8urgoyn Gardens West. Phone: 32-9017.

STAMFORD: Stamford Cinema Club. Meet 1st & 3rd Monday every month at Roger-Smith Hotel. Louis Prest, 24 Anderson Ave. Phone: 3-09105.

TORRINGTON: Torrington Cinema Club. Meet 1st & 3rd Mondays every month. Alvine M. Despin, 650 S. Main. Phone: 4624.

WATERBURY: 8rass City Chapter of Reel Fellows, no definite meeting dates. Paul Dauneckis, Pres., 26 S. Leonard St. Phone: 5-1783.

DISTRICT OF COLUMBIA

8olling Vue Cine Club. Meet 3rd Sunday every month. Vernon L. Vogan, 3912 - 2nd St. S.W. Zone 20. Phone: TR 6592.

Washington Society of Cinematographers. Meet 1st Tuesday each month. Theodore H. Sarchin, 17 Riggs Rd. N.E. Phone RA 8235.

FLORIDA

PENSACOLA: Pensacola Movie Makers. Meet 2nd Thursday eac hmonth. L. N. Medaris, 1105 E. Lee St. Phone: 8-1583.

IDAHO

POCATELLO: Pocatello Camera Club. Meet 1st & 3rd Monday every month. T. H. Gathe, Jr., Corr. Sec'y, P. O. 8ox 968. Phone: 900.

ILLINOIS

AURORA: Aurora Cine Club. Meet 2nd & 3rd Tuesdays every month at Recreation Center 8ldg. E. O. Wise, Corr. Sec'y, 455 S. 4th St.

BERWYN: Suburban Amateur Movie Club. Meet 2nd & 4th Tuesday every month. Geo. F. Meyer, Corr. Sec'y, 513 S. Taylor Ave., Oak Park. Phone: Village 7201-J.

CHICAGO: Chicago Cinematographers. Meet 1st Tuesday every month. H. G. Aschoff, Sec'y, 1128 Lathrop Ave., Forest Park.

Metro Movie Club of Chicago. Meet at River Park Field House, 5100 N. Francisco Ave. Kenneth L. Harbour, 1440 Thorndale Ave.

Southside Cinema Club. Meet 2nd & 4th Wednesdays every month at Hamilton Park Fieldhouse, 72nd & Normal 8lvd. Anne 8ergman, 6326 S. Karlov Ave. Zone 29.

Triangle Cinema League of Chicago. Meet 1st Sunday each month. Leo 8rooks, Sec'y, 1553 S. Harding Ave. Zone 23. (Suspended for duration).

Edison Camera Club. Meet 1st & 3rd Fridays every month. A. F. Hibbeler, Sec'y, Commonwealth Edison Co., 72 Adams St. W.

MT. CARMEL: Mt. Carmel Camera Society. Meet 1st Tuesday every month. D. M. Hughey, 707 Plum St.

MOLINE: Tri-City Cinema Club. Meetings alternate between Moline, Rock Island, Ill. and Davenport, Ia. Robert Spitznas, Sec'y, 1906 - 30th St.

OTTAWA: Ottawa Cinema Club. Meet 2nd & 4th Tuesday every month. W. E. Atkinson, Sec'y, 708 W. Madison St. Phone: 1729-R.

PEORIA: Peoria Cinema Club. Meet 1st & 3rd Tuesdays. Mrs. H. C. Rodenhouser, Room 805 Alliance Life 8ldg. Phone: 7413.

ROCKFORD: Rockford Movie Makers. Meet 1st & 3rd Monday. Miss Elsie Wanfalt, 715 Rome Ave. Phone: Forest 4580.

INDIANA

FORT WAYNE: Fort Wayne Movie Club. Meet 2nd Monday every month. Mrs. Gladys Miller, 2610 Dodge Ave. Zone 3. Phone: A-60855.

GREENCASTLE: Greencastle Camera Club. Meet 1st Sunday every month. Mrs. Philip Smith, 512 Anderson St. Phone: 485.

• *Continued on Next Page*

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Directory of Amateur Movie Clubs

• *Continued from Preceding Page*

INDIANAPOLIS: Indianapolis Amateur Movie Club. Meet 1st & 3rd Wednesday each month. Roger T. Sneden, Sec'y, 1508 E. Kessler Blvd. Zone 5. Phone: Broadway 4412.

IOWA

DES MOINES: YMCA Movie & Camera Club. Meet 2nd & 4th Tuesdays. Vashti E. Lott, Sec'y, YMCA, 4th & Keosauqua. Phone: 3-7151.

KANSAS

WICHITA: Wichita Amateur Movie Club. Meet 2nd Monday each month. F. M. Crane, 317 Coronado Pl. Phone: 6-4143.

KENTUCKY

BOWLING GREEN: Bowling Green Camera Club. Meet 1st Thursday each month. E. J. Lowry, 804 Nutwood Ave. Phone: 1828-M.

LOUISIANA

NEW ORLEANS: Orleans Cinema Club. Meet 1st Tuesday each month. Ted K. Liuzza, Sec'y, 1035 Bourbon St. Phone: MA 3459.

MARYLAND

SALISBURY: Salisbury Camera Club. Meet 2nd & 4th Wednesdays. Hadley Hobbs. Sec'y. Phone: 2426-J.

MASSACHUSETTS

SPRINGFIELD: Cine-bugs. Meet Sundays twice a month. Anast W. Giokas, 81 Norman St. Phone: 2-300.

MICHIGAN

DETROIT: Gas Company Camera Club of Detroit. Meet last Friday each month. Norman Lamberg, 415 Clifford St. Phone: Ch. 3500. Line 287.

FLINT: Flint Amateur Movie Club. Meet 1st Thursday each month at YMCA. Mrs. Carl J. Tischler, 408 E. Connell. Phone: 4-3169.

GRAND RAPIDS: Grand Rapids Amateur Movie Club. Meet 1st Wednesday each month. Mrs. M. H. Beisel, 11900 Union S. E. Zone 7.

KALAMAZOO: Kalamazoo Movie Club. Meet 1st Thursday each month except July & Aug. Marie O. Beattie, 447 Forest St. Zone 41. Phone: 2-3689.

LANSING: Lansing Reel Fellows. Meet Alternate Wednesdays except in summer. Mitchell L. Gray, 809 Dunlap, Rte. 5, Box 21.

LONG LAKE: Long Lake Amateur Movie Club. Meet Tuesday every 3 weeks, 1003 Deep Point, Long Lake, Kalamazoo 85.

PONTIAC: Pontiac Amateur Cinematographers. Meet 1st Monday each month. Welton N. Jones, 159 Chamberlain. Phone: 2-9889.

MINNESOTA

AUSTIN: Austin Movie Club. Meet 2nd Tuesday every month. Leon Enochson, Sec'y, Decker Acres. Phone: 2534.

HOPKINS: Suburban Cine Club. Meet 3rd Thursday each month. Joe Pavek, 243 Blake Rd. Phone: No. 7405.

MINNEAPOLIS: Minneapolis Cine Club. Meet 3rd Tuesday every month, Sept. through June. Rome A. Riebeth, Sec'y, 22 Commerce Sta. Phone: Co. 8226.

Minneapolis Octa Cine Build. Meet last Tuesday each month except June, July & Aug. at King Cole Hotel. James C. Olson, Sec'y, 2624 Utica Ave. Phone: WA 7093.

ST. PAUL: Gopher Movie Club. Meet last Friday every month. W. C. Rudolphi 4820 Park Ave. Phone: Co. 2602.

MISSOURI

MARSHALL: Marshall Camera Club. Meet 2nd Thursday each month. Chas. Fitzgerald. Phone: 1779.

ST. JOSEPH: St. Joseph Amateur Movie Camera Club. Meet 2nd & 4th Wednesdays. Ruthanna Beard, 610 E. Missouri Ave. Zone 18. Phone: 8-0974.

ST. LOUIS: Amateur Motion Picture Club of St. Louis. Meet 2nd Wednesday every month. Lon Wadman, Sec'y. 5856 Bartmer.

NEBRASKA

OMAHA: Omaha Amateur Movie Club. Meet 2nd Friday each month. Harry W. Sage, Sec'y 4616 Florence Blvd. Phone: KE 4852.

NEW JERSEY

BAYONNE: Amateur Cine Club. Meet 4th Friday each month. Wm. L. Hummel Sec'y 582 Avenue E. Phone: Bayonne 3-2127.

CLIFTON: Clifton Cinema Club. Meet 2nd Friday each month. J. G. Elgersma Sec'y, 41 Sears Pl. Phone: 2-0644-J.

LONG BRANCH: Long Branch Amateur Movie Club. Meet 1st Tuesday each month. Thomas B. Budd, 49 Passy Gardens, West End. N. J.

NEWARK: Prudential Motion Picture Club. Meet 2nd Thursday each month. Theodore A. Eyrich, c/o Prudential Ins. Co. (Div. F).

TRENTON: Trenton Movie Makers. Meet 2nd Friday each month except July & Aug. at 8:30 Central YMCA, 2 S. Clinton St. J. Geo. Cole, 535 Stuyvesant Ave.

NEW YORK

BROOKLYN Chapter No. 1 of Reel Fellows. Meet every other Thursday Lefferts Park Baptist Church, 76th & 14th St. Bertram Seckendorf, Sec'y, 445 E. 5th St. Zone 18. Phone: Windsor: 8-5066.

BUFFALO: Amateur Cinema Club of Buffalo. Meet 1st Monday of month. Mrs. E. W. Guenthner, Sec'y, 62 Manhart Ave. Zone 15. Phone: Humboldt 5509.

Niagara Cinema League. Meet 3rd Wednesday each month. Pauline Miller, Sec'y, 351 Auburn Ave. Zone 13. Phone: LI 5809.

NEW YORK: Bell Labs. Motion Picture Camera Club. Meet weekly October to May. Miss H. Cruger, 463 West St.

PARKCHESTER: Parkchester Cine Club. Meet 2nd & 4th Wednesday each month. Max Shatkin, Sec'y, 2130 E. Tremont Ave. Zone 62. Phone: TA 2-5805.

STATEN ISLAND: Staten Island Cinema Club. Meet 3rd Monday each month. Miss Helen Batz, 361 Castleton Ave., Zone 1. Phone: Gibraltar 7-4080.

State Island Movie Makers. Harry S. Wilson, Sec'y, 34 Rokeby Pl. Phone: Gu-62-5780.

TROY: The Motion Picture Group, 716 Federal St. Meet every other Monday. Wm. J. Ahern, Sec'y. Phone: 7253.

VALLEY STREAM: Valley Stream Camera Club. Meet 1st & 3rd Wednesday each month. John H. Trunk, Vice-Pres., 34 Cherry St. Phone: VS 6634-J.

SYRACUSE: Syracuse Movie Makers Assn. Meet every other Monday. D. Lisle Conway, Sec'y, 100 Trinity Pl. Phone: 43964.

NORTH CAROLINA

CHARLOTTE: Ciba Cinema Club. Meet 1st Tuesday each month. Harold P. Faust, Sec'y, Box 1988. Zone 1. Phone: 2-3181.

OHIO

COLUMBUS: Columbus Movie Makers. Meet 2nd & 4th Wednesday each month. Evelyn Winters, 5 E. Northwood Ave. Phone: Ma 1722.

DAYTON: Dayton Amateur Movie Makers Club. Meet 2nd Tuesday each month. Miss Elizabeth Hamburger, 196 Lookout Dr., Zone 9. Phone: WA 2286.

NEWARK: Newark Movie Makers Club. Meet 1st & 3rd Wednesday each month at Ohio Power Bldg. C. I. Grimm, Sec'y, Arcade Annex. Phone: 2143.

WAPPENSVILLE HEIGHTS: The Syncro Cinecauldron. Al Toher, Sec'y, 4461 Glenview Rd. Phone: Mont. 506-W.

OREGON

FOREST GROVE: Forest Grove Camera Club. Meet 3rd Monday of each month. Jack Crop, Sec'y.

PENNSYLVANIA

PHILADELPHIA: The 8-16 Movie Club. Meet 3rd Thursday each month. Harry G. Brautigam, 560 Marwood Rd.

Philadelphia Cinema Club. Meet 2nd Tuesday each month except July & Aug. Wilmer D. Coles, Sec'y, 725 Stockton Circle, Ridley Park. Phone: Ridley Park 2896-R.

PITTSBURGH: North End Cinema Club. Meet 1st &3rd Monday each month. Robert C. Straka, Sec'y, 1711 Harpster St. N. S. Phone: Cedar 6465.

RHODE ISLAND

PROVIDENCE: Providence Cine Club. Meet 1st Wednesday each month. W. Raymond Henry, Foster Centre. Phone: R. Is. 1945.

TEXAS

DALLAS: Dallas Cine Club. Mrs. Earl McMackin, 1234 Woodlawn. Phone: W-1283.

LUBBOCK: The Hub Cine Club. Meet every other Monday. R. E. Hamilton. Phone 21844.

UTAH

OGDEN: Ogden Movie Club. Meet 3rd Wednesday each month. Julian R. Stephens, Pres., P. O. Box 104. Phone: 2-5818.

UTAH: The Utah Amateur Movie Club. Mrs. D. H. Cameron, 1353 Emerson Ave. Phone: 7-0377.

WASHINGTON

RITZVILLE: Ritzville Camera Club. Meets 2nd Tuesday each month. W. B. Bowden, Sec'y, Dexter Horton Bldg., Seattle 4. Phone EI 7430.

WENATCHEE: Wenatchee Cine Club. Meet 2nd Wednesday each month. Mrs. Chester Venable, 912 Highland Dr. Phone: 737.

WISCONSIN

MADISON: Madison Cine 8 Club. Meet 1st Thursday every month except July & Aug. Mrs. O. H. Plenzke, 2234 Fox Ave. Phone F 6197.

MANITOWOC: Manitowoc Movie Makers. Meet 2nd Monday each month except July & Aug. Francis A. Yindra, Sec'y, 729A S. 26th St. Phone 6892.

MILWAUKEE: Amateur Movie Society of Milwaukee. Meet 2nd & 4th Wednesdays. Norville L. Schield, Pres., 4255 W. Luscher Ave. Zone 9. Phone Hilltop 6830.

RACINE: Ra-Cine Club. Meet 1st Tuesday each month. Miss Dorothy Wardell, Sec'y, 2114 Erie St. Phone: Prospect 2777-R.

BERMUDA

ST. GEORGES: Bermuda Camera Club. Meet USO Club. 1st & 3rd Wednesdays. John G. Dempsey, Post Engineer Office, APO 856, Postmaster, New York, N. Y.

CANADA

WINNIPEG: Winnipeg Cine Club. Meet 3rd Monday each month October to March. W. R. Lawson, 264 Winterton Ave., East Kildonan, Man.

Cine Roundup . . .

• *Continued from Page 402*

dictation at the rate of 30 words per minute on the third day, gradually increasing their speed to 100 to 150 words per minute in less than thirty days.

★ ★ ★

Ansco's new Color Film designed for processing by the user, is being released to amateur and professional photographers throughout the country for the first time since it was put in production for the exclusive use of the armed forces and war industries. Only film in sheet sizes will be available for the present, 16mm, as yet not being generally available outside the metropolitan New York area.

Company officials at the same time announced that special Developing Outfits for individual processing of the film also are being placed on the market.

For those who do not wish to do their own processing, such service is available through Ansco dealers. Special facilities have been installed in the Ansco Color Laboratory to maintain rapid service to the dealers.

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

TITLES

By EDMUND TURNER

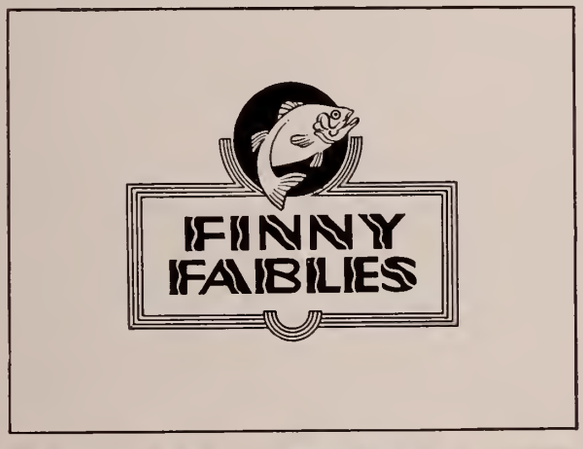
THESE title cards, a regular feature of HOME MOVIES each month, are designed especially for use with typewriter titlers or any home-made titler that will photograph at a distance of 8 inches. Save them for future use by pasting on 3″ x 5″ file cards, using rubber cement. Color titles with water colors or pastel crayons for color movies.

















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16mm. Bass 1600 ft. cans, $3.50.
16mm. Bass 1200 ft. reels, $3.30.
16mm. Bass 1200 ft. cans, $2.15.
30x40 Radiant DeLuxe tripod screen, $13.75.
40x40 Radiant DeLuxe tripod screen, $17.75.
48x48 Radiant DeLuxe tripod screen, $21.50.
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40x40 Da-Lite Versatol screen, $10.00.

USED 16MM. CAMERAS

100 ft. DeVry F:3.5 lens, $37.50.
Simplex Magazine, F:6.3 lens, $49.50.
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Immediate delivery on new Bolex L-8 palm size with Kern F:2.8 lens in focusing mount with case, $152.25.
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Defranne Universal Vertical title stand complete with magnifier, for following cameras; Kodak 8mm; Bell & Howell 70DA; Kodak 16mm; Keystone 8. Your choice, each, postpaid anywhere in the USA., $5.75.
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Another lot of Craig 16mm. Jr. complete Editors, includes DeLuxe Splicer, rewinds and cast aluminum base with cement, $19.75.
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We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine equipment all makes.
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• 30" x 40" tripod screens $10.95; Mitten title letters $5.95; 35mm. Weston 64-40 (36 Exp.) 75c; 16mm. film 100 ft. with processing $2.50. We carry complete line of Castle films. Plenty of bulk 8mm. and 16mm. film. TATE QUALITY LABORATORIES, 2819 East Anaheim, Long Beach 4, Calif.

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• WANTED—16mm. Filmo magazine camera with or without lens. C. REETZ, P. O. Box 147, Pawtucket, R. I.

• MOVIE OWNERS—Join Motion Picture Educational Society. Free particulars, Box 875, Reading, Pa.

• WANTED: Used equipment. Bargain list on request. PETERS, 41-B South 4th St., Allentown, Pa.

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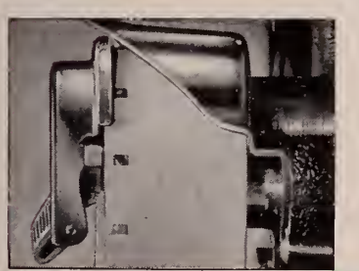


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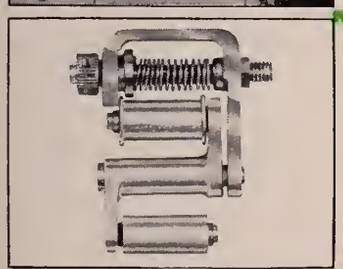
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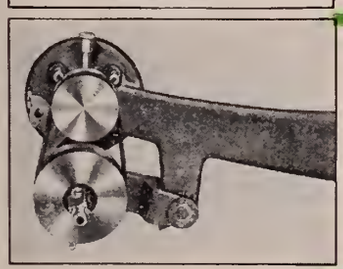
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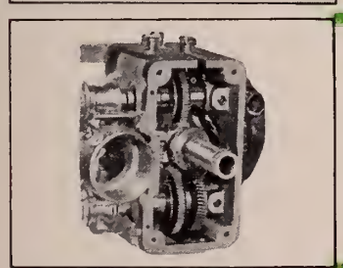
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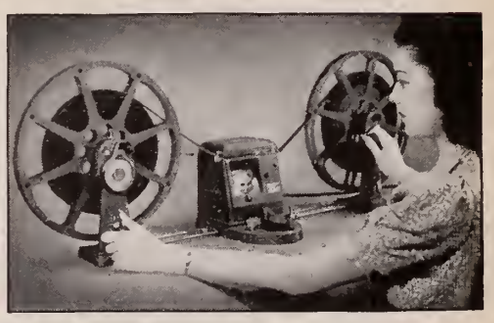
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home MOVIES

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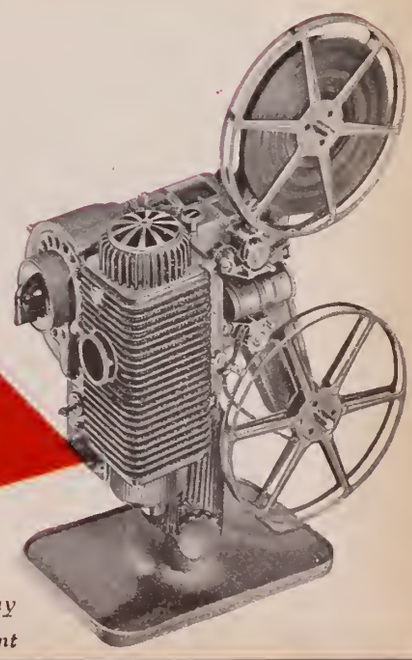


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REVIEWS... of Amateur films

By J. H. SCHOEN

BLESSED EVENT, 100 feet 8mm. black and white, and filmed by Mr. and Mrs. Raymond Berger of Cheektowaga, New York, is premised on a good home movie idea which any movie amateur with a dog might easily producee.

It's about a dog that's anticipating a blessed event. A neighbor dog comes into the picture, but we are not told whether he is the father or just a nosey neighbor. At any rate, the two dogs ostensibly carry on a conversation, as told in the subtitles, discussing the expected puppies, etc.

Rather too suddenly, the litter of pups are shown, filmed one at a time, then later, the whole litter as the mother dog nurses them. Obviously, these are cute shots, but the filmers missed much at this point by not showing the litter of pups immediately, then concentrating on each individual pup in closeup.

In other words, the story is pretty coherent up to point where newborn pups are introduced, but fails to carry continuity thereafter. We believe Mr. and Mrs. Berger can improve this situation by re-editing the film and cutting in additional scenes which easily can be filmed—something that would carry on with the story such as the visiting dog arriving for another visit, then discovering that the blessed event was taking place. This would link up what had preceded introduction of the puppies with actual shots of the puppies,



and with the shot of puppies feeding on mother introduced as the first scene in this re-edited sequence. Also, it would enhance the picture's value to identify the visiting dog as the father at beginning of the picture.

It is the spoken titles, of course, that make a picture out of the assortment of shots filmed by the Bergers. It is too bad that some of the shots of the two dogs talking could not have been filmed in such a manner as to make them appear they were actually speaking—i.e., shoot each dog several times in closeup, then intercut the closeups with one another following the spoken titles.

Photography and titling are generally good. No data was given on equipment used. The three star merit leader awarded this film was justified by the good story idea, photography, and execution of titles.



FLYING MINUTE MEN OF C.A.P. 1200 feet 16mm. Kodachrome with titles, is a documentary film of merit produced by Burton Belknap of Spokane, Washington, who also produced *Seattle and The Inland Empire,* a Movie of The Month in 1943.

Commissioned a Second Lieutenant in the Civil Air Patrol, Belknap found opportunity to use his cine camera to publicize this highly important arm of our national defense. Previously, his filming experiences included making several documentaries picturing industries in and around Seattle.

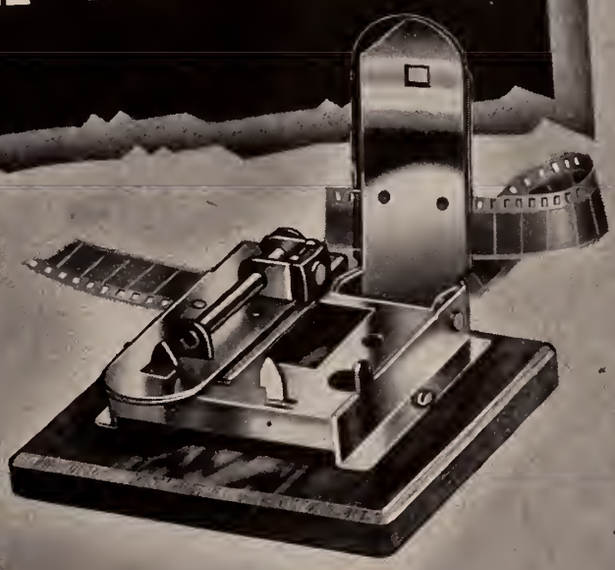
Flying Minute Men depicts the many functions undertaken by C.A.P. Each incident is dramatized. We are shown how the organization operates when a rush call comes into headquarters for transport of vital medical supplies to a sick family located in the wilds of the northwest; how C.A.P. pilots locate forest fires and aid in extinguishing them; and how they assist in locating lost planes and direct the rescue of injured victims.

In making the final sequence picturing the search and location of a missing plane, which crashed in a remote section of the mountains, the actual wreckage of such a plane was used. The wreckage was hauled close to a highway to enable Belknap and his assistants to work with greater ease with their equipment.

The continuity idea is good, but the

• *Continued on Page 488*

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CINE ROUNDUP

★ News Topics of Interest in the Realm of Movie Making

Another Birthday

More birthdays have come up for celebration lately, what with the dedication of the "coming of age of 16mm." in Davenport, Iowa, in August and the celebration last month of Home Movies' tenth anniversary. As we go to press, Hollywood is celebrating the thirty-third anniversary of its motion picture industry, commemorating establishment of the first motion picture studio in Hollywood on October 27th, 1911.

Fortunately, William "Bill" Horsley, the man responsible for settling the motion picture industry in Hollywood, is still doing business at virtually the original location—corner of Sunset Boulevard and Gower Street.

Way back in 1910, in Bayonne, New Jersey, Bill and his brother, Dave, operated one of the first motion picture studios; but inclement weather, so prevalent in New England in the winter time, soon proved that, for successful motion picture making, they would have to move to a clime where the sun shown fairly regularly the year around. Obviously, Southern California was the answer to this problem, so in the fall of 1911, Bill and Dave pulled up stakes. Dave moved his production staff to Hollywood, and Bill stayed behind to operate the laboratory for the films Dave was to send back to him.

Dave rented an old roadside inn on the corner of Gower and Sunset which, at that time, centered in a vast lemon grove, and set up business as a motion picture studio on October 27th, 1911, calling it the Nestor Studios. Open air stages were erected back of the inn and a laboratory for developing the negative film was established in an old cow shed at one corner of the property. Bill and Dave were equal partners in the business, Dave producing the pictures and Bill supervising and operating the laboratory in Bayonne, New Jersey. The negatives, after development, were then shipped to Bayonne for printing and distribution of prints.

On May 20th, 1912, Universal Film Corporation was founded and acquired all the independent motion picture companies then in existence. Nestor Studios was one of them, and Bill and Dave Horsley received stock in the new Universal company in payment, plus important posts in the new company. Dave was appointed treasurer for the company and Bill, now in California, was made superintendent of Universal's laboratories.

The urge to again be independent soon overcame the Horsley brothers, and in 1913 they disposed of their Universal stock, gave up their positions with the company. In 1916, they returned to their old location, Sunset and Gower, which had been abandoned by Universal soon after acquiring the old Nestor company. Bill purchased the property and set up the first commercial film laboratory on the West coast.

Outgrowing this location Bill Horsley then purchased several lots almost directly across the street and erected a one-story modern laboratory at 6060 Sunset Boulevard which went into official operation in the fall of 1918 as the William Horsley Film Laboratory. From 1918 until 1925 this laboratory was the most important on the West coast, handling 35mm. film developing and printing for the fast growing motion picture industry.

Christmas eve, 1924, marked the turning point in the destiny of Bill Horsley and his busy laboratory which was now known as Hollywood Film Enterprises. Two years earlier, 16mm. movies had been introduced, and by this time the popularity of home movies was spreading fast. Bill Horsley's employees wanted to give their beloved boss an impressive present for Christmas. They decided to give him a 16mm. Bell & Howell camera and projector. Christmas, Bill, together with his wife and family, spent the day shooting 16mm. Movies. When his film was returned from the processing laboratory, Bill's enthusiasm was boundless. He conceived the idea of furnishing owners of 16mm. projectors (there were no 8mm. movies then) with 100-foot subjects to be marketed, as Bill says, "the same as phonograph records." It was logical that if people with phonographs regularly bought new records, that owners of projectors would manifest a similar urge to buy new films to show. Exclusive rights were obtained from various motion picture studios for the reduction and marketing of 16mm. prints of some of their films. In a very short time, Hollywood Film Enterprises offered an impressive catalog of 16mm. film subjects—the first available, incidentally—which included Christie comedies, westerns, travels, etc. A few years later Bill acquired rights for making 16mm. prints of Walt Disney and Walter Lantz animated cartoons. When 8mm. movies were introduced, Hollywood Film Enterprises added 8mm. film releases to their production in low-price popular lengths.

By this time the 16mm. laboratory business had grown to such proportions, and more studios had built their own 35mm. film laboratories, that Hollywood Film Enterprises sold out their 35mm. laboratory equipment, thereafter devoting their entire production facil-

• *Continued on Page 486*



• MOTION PICTURE HISTORY—Thirty-three years ago, Hollywood's motion picture industry was born on the corner of Gower Street and Sunset Boulevard when Bill and Dave Horsley purchased old roadside inn shown in first photo above, converted it to a motion picture studio and film laboratory. Later Bill established first commercial film laboratory directly across street, (middle photo), which since has grown to the block long establishment pictured above at right, and now known as Hollywood Film Enterprises, Inc. Company now specializes in 16mm. film developing and printing.



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- How to compose and letter titles
- Choosing proper title backgrounds
- Auxiliary Lens Chart and Field Areas
- How to develop your own titles
- Tinting and Toning Titles
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"I've Got A Problem!"

★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Where answer by mail is desired, enclose stamped addressed envelope with your letter.

Q: I have a scene that should have ended in a fadeout. It is not long enough to permit adding the fade by chemical or dye process without obscuring important action that precedes the last few frames. Is there some method by which I could "piece out" this scene and get the desired fade?—J. J. L., Bay City, Mich.

A: If there is no action in the last frame, you can make a frame enlargement of it on paper. Then, with the enlargement in your titler, photograph it the required number frames, fading out at the end. This additional footage may then be spliced onto the original scene. Care must be taken that exposure matches the original as near as possible.

Q: My splices do not hold. I have tried four or five different brands of cement, all of them fresh. What is my trouble?—S. F., Galesburg, Ill.

A: Either one of two things is causing your trouble: you are not scraping off all the emulsion, or you do not join the two films quickly enough after applying the cement.

No cement will adhere to emulsion. The emulsion must be thoroughly scraped off, and the two celluloid sides joined together in making the splice.

Film cement sets rapidly within one or two seconds, and if more time than this elapses between time cement is applied until the two films are placed in contact, the splice will fail to "weld." Cement must be applied quickly and the two films united immediately.

Q: Can you suggest a method of making a good quality projection screen at relatively small cost? — D. E., Erie, Penn.

A: A good projection screen suitable not only for showing moving pictures but also stills and color transparencies is of recognized value for display purposes, but the cost sometimes is prohibitive.

The Glycerine Producers' Association recommends the following practical screen for such purposes, which can be prepared with comparatively little expense by the use of either of the following glycerine-containing coating compositions applied on suitable fabrics:

1. Glycerine 1 lb.
 White glue 1 lb.
 Zinc Oxide (good quality) 2 lbs.
 Hot water 1 gal.

Apply while hot. The fabric should be stretched on a smooth surface during the coating and until dry. One gallon will cover a screen 10 feet square.

2. Stick glue ½ lb.
 Glycerine ½ lb.
 Zinc Oxide 1 lb.
 Hot water 1 gal.

Melt the glue in the hot water, add the glycerine and thoroughly stir in the zinc oxide. Apply hot with a large brush to the stretched screen and let dry before removing from the stretcher. The screen may be rolled without breaking or cracking and gives very good detail.

Q: How can I adapt a still camera lens, such as a 5-inch lens now in use on my Graflex, for use with my 16mm. camera? Would such a conversion require recalibrations or corrections of any kind?—K. L. McN., Harlingen Army Air Field, Texas.

A: This is a convenient way to make a telephoto lens for your cine camera and no recalibration of the lens is necessary if you mount it on an extension tube that will hold lens before film plane the same distance as when mounted on the Graflex, i.e., 5 inches. Such a tube must be adjustable to permit focusing. Once focusing distances are established and marked upon the tube, this lens can be used the same as a regular 5-inch cine telephoto.

Q: Is there any cine camera which provides for sound on film recording using the Miles Reproducer system recently described in Home Movies?—G. S., Tampa, Fla.

A: Not at this time. It is understood this plan is being considered for one or more postwar cine cameras.

Q: I am puzzled by a statement I recently heard stating that for certain

• *Continued on Page 488*

ANNUAL CONTEST WINNERS

★ Announcement of winners in Home Movies' Annual Amateur Contest, scheduled for this issue, will not appear until the December issue due to number of last-minute entries received. Watch for winners' names and descriptions of films in the

DECEMBER ISSUE



"Industrial Harvest" by J. M. Jochumsen. This fine photograph originally appeared in the Bendix-Westinghouse News. Taken and enlarged with a 4x5 Graphic View Camera equipped with Series II Wollensak Velostigmat lens, "Its speed, fine definition, covering power and correction have made it a favorite of mine for negatives and enlargements." Improve *your* photography with a Wollensak.

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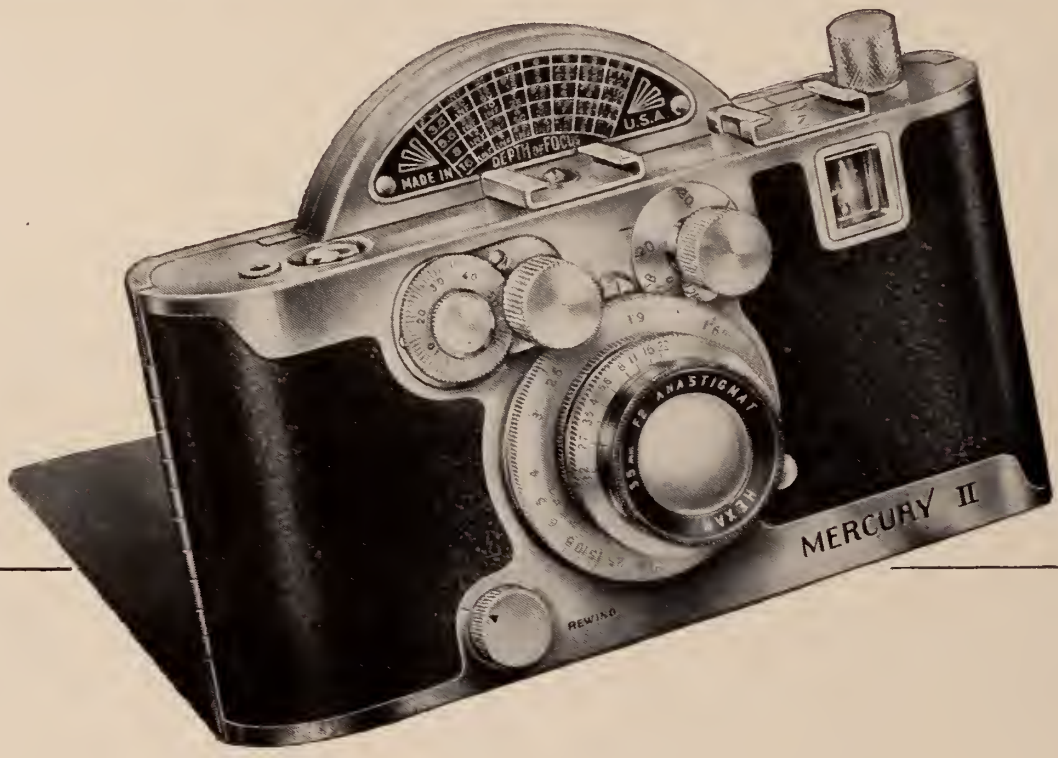
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HOME MOVIES
Published in Hollywood
NOVEMBER 1944



• Streaks, stains and hazy areas in home processed film invariably result from careless or improper handling of film during reversal process. Fingers should never come in contact with emulsion surface; should hold film only at edges when close inspection of image is desired.

How To Avoid Errors In Processing Movie Film..

By GEORGE W. CUSHMAN

• For the Advanced Amateur

ANYONE who has tried home reversal of movie film knows, although the process in itself is a relatively simple one, that results at first aren't all they should be. With practice and a careful check of all factors involved, better and cleaner work is gradually turned out, and with most amateurs a creditable film soon becomes the result of an evening's pleasure.

It isn't to be construed that the first time a cine amateur develops a film at home it will necessarily be yellowish, rather flat, and full of streaks, although such results often follow the first attempt at processing.

The mistakes which do occur should be studied, their cause determined, and the error corrected in future operations.

What causes streaks? They are often the result of several contributing factors. No doubt the biggest factor is stopping of film agitation during the developing procedure. Once the drum (or reel) is placed in the first solution, it should be completely and thoroughly agitated until the final rinse is finished. Stopping the agitation only for a moment's inspection at some stage of the process allows the developing solutions to act longer on some parts of the film than others; allows running of the developer or other solutions on portions of the film not submerged; and permits the room light to act unevenly. The only preventative is to make sure the film is kept *moving* throughout the entire reversal process.

Another cause for streaks is solutions which have not been thoroughly mixed. Stir all solutions thoroughly before pouring them into the developing trays, otherwise the strength may be uneven and cause uneven densities which result in streaks. The light flashing method has been blamed for streaks, but this has yet to be definitely established. However, without doubt better results will be obtained by turning the room light on as soon as the film has cleared in the bleach and leaving it on for the remainder of the process.

Will old solutions cause streaks? Old solutions will sometimes have just enough "punch" left to work on the emulsion for a short time and then give out completely. If in this short period the action of the developer has not been even, streaks will result, and prolonged development will not correct the situation since the old developer is too exhausted to smooth out these streaks. Use only fresh solutions and fresh chemicals. By all means use a fresh bleach solution.

Another cause of streaks can be eliminated by pre-soaking the film in plain water. Plunging the film directly into the developer often causes the developer to work unevenly and thereby streak the film.

How can stains be avoided? Practically all yellow stains are caused by some object touching the wet emulsion before or in the bleaching process.

• *Continued on Page 477*

TITLES that inspire new filming

Seven New Titles With Continuity Outlines To Match

A GOOD home movie must have a good idea behind it. Without plot or continuity, shooting becomes aimless. and interest in picture making soon wanes. With a good title, however, and a story to match, most amateurs can find new incentive to get busy again with their cameras.

This is the idea behind this double page of titles and home movie outlines. You choose your title and follow the brief continuity idea that accompanies it. Of course, imaginative filmers will expand upon the ideas and eventually come out with a full feature picture. For the cineamateur with limited film, however, following the sketchy story outline accompanying any of these titles should, if painstakingly filmed, result in an interesting one-reel movie.

Titles are designed for use in typewriter titler with an 8-inch distance between the title card and camera lens. Color may be added to the titles with paint brush and water colors.

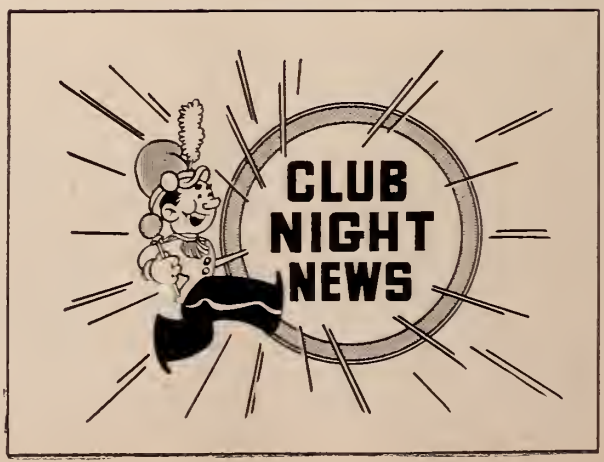
TINY tots have a yen for toddling off to explore their surroundings. This can furnish the continuity idea for a movie of your child that will also enable filming friends and the neighborhood in which you live. Begin with the child escaping from its play pen or crib, then toddling down the sidewalk away from home. She stops to play with the dog, then scampers across your next door neighbor's lawn where she plucks a few flowers. On she goes to the next yard, knocks on the door, and is given a cookie. Continue further with similar action as desired. Make the closing sequence show the child being picked up by the policeman on the corner. The officer phones his chief from the corner call box and reports his "find" just as mother dashes up breathlessly to claim the child. Similarly, one may shoot the child's wandering adventure indoors as she explores each room in the house.



THERE'S drama, human interest and entertainment in the happenings along your Main street. When it appears you've filmed everything worth shooting, make a documentary of the city in which you live, focusing interest on the Broadway or Main street of the town. Often sights along the main "stem" become so commonplace in passing, we fail to recognize their pictorial qualities unless observed on the screen. Careful composition can do much to enhance street scenes. Try shooting with the scene partially framed by an arch or between columns of one of the city's principal buildings. Show what Main street looks like when viewed from various points in the city. Get some action into the scenes, too! Picture people doing something interesting; catch novel window displays, picturesque street vendors, etc. A fitting finale is a sunset scene with camera focused in long shot down Main street.



CLUB newsreels are finding increasing favor among members of amateur movie clubs. Let this title begin your club film. The installation of new officers and directors is an auspicious time to begin this film record, although it may be started at any time. Thereafter, arrange to shoot a roll of film at each meeting, recording the officers in routine duties, speakers in action, participants in quiz programs, guest speakers or lecturers, and demonstrations of various phases of movie making that may be conducted from time to time. Shots of winners of club contests should be included, too, also the highlights of the club's annual outing and the club's cinematographers in action while shooting scenes for the organization's current production—all of this should be filmed and preserved for the club's archives.





FILMERS who put their cameras away when the first snow flies, miss many opportunities to capture really interesting movies. A big event in which all the family can participate is building a snow man. This can be filmed progressively and from various angles during course of construction, with occasional closeups of baby sister or brother adding a pat of snow to the mound taking shape. When the snow man is finished, a playfully tossed snowball precipitates a battle. Snow forts are hastily thrown up and both "armies" are peppered with snowballs. A neighbor in tall silk hat walks by. The snow battlers cease firing, then redirect their fire on the hapless pedestrian. There's a direct hit on the silk topper, and all duck for cover. The victim retrieves his hat, looks around for his assailants, then walks on, muttering to himself.



SNOW mantled trees, shrubs and fields afford much in interesting photographic composition to the movie as well as still photographer. If there's a brook nearby, probably a trickle continues to thread its way through a crevice in the snow banked on either side. Start your movie at this point. Then follow the brook and show the interesting pictorial compositions along the way, made more beautiful by the fresh mantle of snow. Pan camera slowly and use lap dissolves to lend movement to the scenes. Be alert for opportunities to capture shots of wildlife—birds, a scurrying rabbit, perhaps a deer. For a fitting ending, as the afternoon sun descends, catch the shadow patterns of trees falling across the snow; the sparkle of snow flakes playing in the sun; and the changing colors of the setting run reflected on the snow.



HAVE you ever devoted a full roll of film to the amusing incidents that occur at every picnic? Next time, don't be content with ordinary pot shots of lunches being unpacked, people eating, etc. Look for continuity ideas. If there's to be a sack race, film the incident in continuity from start to finish—from the moment contestants scramble into their sacks until the last fall across the finish line. Film the peanut race, the three-legged race, etc., in the same manner. For a laugh provoking climax, stage a hog calling contest. Film the winner in action in a screen-filling closeup. The final shot should be a general view of spectators reacting to a strong breeze as hats are blown off by force of the call—a trick shot that can be accomplished with the aid of threads tied to the hats and yanked simultaneously.



COMPOSITIONAL shots of structures, one may believe, belong to the realm of still photography. Yet, it is possible to record interesting facets of outstanding edifices in your city by the simple expedient of adding movement to your camera and employing persons to move about in the scenes with a purpose. The secret of breaking monotony in this type of cinematography is to keep a pattern of movement going on the screen. This can be done by dollying in and out with the camera; by panning moderately; and by means of lap-dissolving from one shot to another. Thus, the structural highlights of one's city can be made to appear in dramatic contrast. Interest can be directed to certain attractive features of the architecture by picturing a person observing a particular feature, then moving in closer with camera to show what is observed.



• Blackout, a French poodle, meets an organ grinder and his monkey selling war bonds in front of a theatre. The monkey scolds Blackout, calls him a slacker for not doing his bit in the Bond drive.



• Piqued by the monkey's words, Blackout returns home. His dreams are disturbed by thoughts of the monkey, with his dancing and cute antics, helping the sale of war bonds. Blackout decides to show him up.



• Hoping to excel the monkey, Blackout fashions a costume from one of his mistress' dresses, proves to her he can dance as well, if not better, than the monkey and play the guitar, too!



• With his mistress' approval, Blackout dashes away to the city hall, takes over the defense bond booth in the lobby. Here he solicits bond sales by clanging a bell and calling out, "Any Bonds! Any Bonds!"

MOVIE *of the* MONTH

BY J. H. SCHOEN

ONE often hears odd stories how various amateurs first started making movies. With some, it was a new arrival in the family that prompted purchase of cine camera and projector; with others, making movies was simply the ultimate result of the strong attraction motion pictures have for everyone. The idea of making one's own movies is simply too fascinating to resist.

Virginia Pfeiffer and Laura Archera decided one day to borrow a 16 mm. camera from a friend and shoot a roll of Kodachrome. Until that time, neither had ever used a cine camera. Miss Pfeiffer had developed a fondness for still photography, but Miss Archera's artistic leanings stemmed from her experience in the theatre. When the roll of film was returned from the laboratory, they were delighted. With understandable naivete, they thought: "Why this is simple. Why don't we get our own equipment and go into this in a big way—probably make commercial films!" They purchased a 16 mm. Bolex, a synchronous motor for same, and complete Auricon recording equipment. This left them with only a story idea to develop before going into production on their first 16mm. sound film.

One of the early War Bond drives was in progress at the time and one afternoon, while Miss Pfeiffer was out for a walk with her dog—a large black French poodle—she encountered an organ grinder and his monkey entertaining before a War Bond booth set up in outdoor court of a Hollywood Boulevard theatre. Miss Pfeiffer was impressed with the monkey's friendliness for her dog, and when she returned home from her walk, she had the nucleus of an idea for their first sound film. Together, with Miss Archera, she developed the scenario for "Blackout"—the 300-foot 16mm. Kodachrome sound film which Home Movies' editors have chosen the Movie of The Month for November.

"Blackout" is a novelty tale of a black poodle by the same name. As the picture begins on the screen with a shot of a fireplug, we hear the scream of sirens. Blackout enters the scene, stops near the fireplug and speaks, in the voice of a youthful darky, "It ain't no fire, and it's not an air raid—it's only me, Blackout." His mistress enters the scene an admonishes Blackout to watch his step crossing the street.

• *Continued on Page 475*

• Almost any reel of seemingly unrelated shots can be worked into an interesting continuity through careful editing and the addition of well written titles.



• For the Beginning Amateur

Titles Can Strengthen Your Movie Continuity

By W. G. CARLETON

CONTINUITY is the backbone of a successful motion picture. Continuity is the small connecting thread that links the many scenes together, producing a story-telling picture. Without continuity the picture becomes a disjointed hodge-podge of miscellaneous snapshots. Yet, when properly edited and placed in correct sequence, these same scenes may become a smooth running story. Tying these shots together isn't always an easy task and no two persons will do the job the same.

Continuity often can be obtained through careful titling. The beginner sometimes fills his reels with lengthy titles, believing this gives his reel a professional touch. An unnecessary title is as bad as having no titles at all.

Experience soon shows too many titles have a tendency to slow up the action and retard the flow of the story. The picture is likely to become dull when too much wording is used. Thus it follows that a few, well chosen and carefully worded titles serve to give the necessary information and at the same time retain the continuous flow of action on the screen.

A title should give information not forthcoming in the film, such as the names of persons in the scene, their ages perhaps, where the film was made and when, and anything else necessary for the complete enjoyment of the picture. Such titles fulfill their job adequately. They give the desired information, and the following picture is more fully enjoyed. But these same titles, merely by a careful rearrangement of the wording, can be made to do a double duty.

The first films the beginner makes are usually nothing more than a series of new shots of family, friends and outings. Sooner or later he puts in the necessary titles to explain these shots. Later on, as the amateur progresses, he will want continuity and story-telling sequences in his films.

As an experiment, let us take for example a typical first roll. For the purposes of this experiment we shall assume that the exposure was good and the shots all usable. Probably the first scene is of mother and the kiddies coming out the front door, waving and smiling at the camera. Next a shot is made of the dog playing with one of the children. Then dad wants a shot of the house, so he moves back and takes it. Perhaps there is a fish pond in the back yard which is good for another few feet of film.

Next a shot is made down the main street, then one of the city's parks is the target. Back home again we find grandma has come to call, and in the meantime the children are flying kites in a neighbor's back yard. All of the above shots have been filmed by the beginning amateur in just that order. When he receives this first roll back from the laboratory he is proud of it and shows it to his friends.

Later on he decides to title this roll, so he inserts the necessary titles which probably run something like this; preceding the first scene is "Mother and the Kiddies, October 17, 1943." Next "Harold, Jane and Zipper." Following this comes "Our house," and then "The back yard fish pool." Preceding the shot of the main street is the title "Washington Avenue" and then "Bryant Park is the city's finest." "Grandma Huchins pays us a visit October 24, 1944" comes next, and no title is used for the kite scene as none is thought necessary.

Well, what has happened? Without a doubt the film is improved. However, it still remains a newsreel. To try to attempt any kind of continuity with such a variety of shots seems next to impossible. But it can be done, merely by giving some thought to the titles and how they should be worded. Also, sequence is going to be slightly changed.

First of all, the film shall be dressed up a bit. It deserves a name—a main title. Until a better one comes along, "The Browns at Home" will suffice, for that's really what the reel portrays. This is the main title, and for record purposes the date, October, 1944, may be inserted in small letters at the bottom directly below the main wording.

To do the job properly, the main title should be faded out and the next one faded in. The film is to open with the shot of the main street and precede it with "Washington Avenue is the 'Broadway' of Smithville." In order to tie in this shot with that of the park, some connection should be made such as "Smithville is proud of Bryant Park," or "Washington Avenue leads westward to Bryant Park."

Following the park scene comes the

• *Continued on Page 480*



• Two photofloods in reflectors are ample for lighting the average close shot. Quality of the lighting depends on how the lights are placed. Here, one light is set closer to the player than the light at left, providing a balanced rather than "flat" lighting.

FUNDAMENTALS OF INDOOR LIGHTING

By ERIK LARSON

• For the Beginning Amateur

INTERIOR lighting is a big stumbling block for many movie amateurs. The illumination of a subject about to be photographed involves few fundamentals, and once these fundamentals are understood, lighting of a professional quality will result.

Only two light sources are needed for perfect lighting of an object, such as the close-up of a person's head. These two lights can be the usual inexpensive photofloods which most amateurs find so convenient to use, or any strong light capable of giving proper exposure can be employed.

The kind of illumination used is not nearly as important as the method employed in using it. The No. 1 photoflood will give as fine a lighting as a hundred dollar flood lamp in one of Hollywood's biggest studios, if it is used correctly.

In lighting a close-up of an individual the common amateur procedure is to set two photofloods in reflectors about 5 feet from the subject's head. The lights are usually on a level with the subject's chin, sometimes lower, and are turned directly into the subject's face. This is the worst possible arrangement, and almost any change would be an improvement.

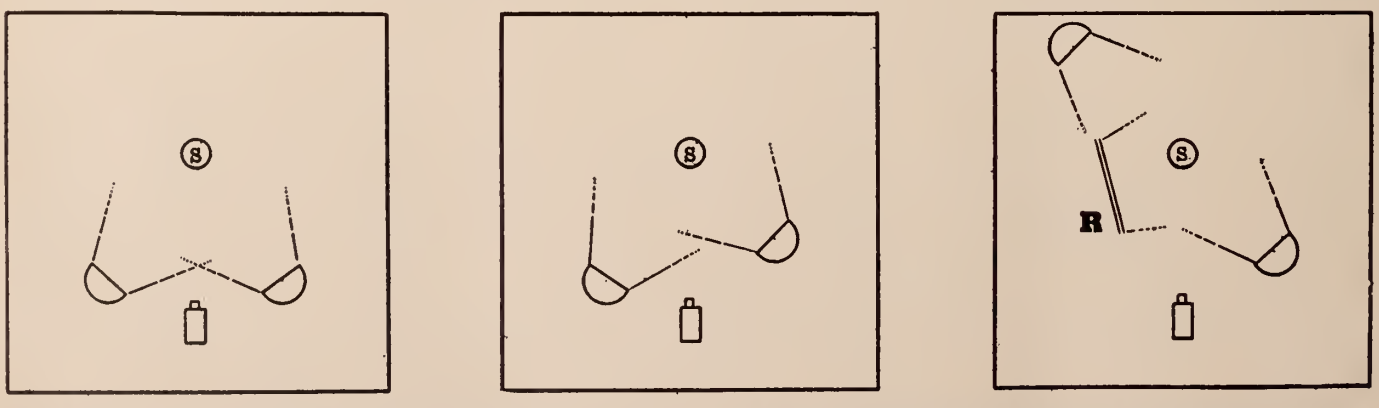
The first change is to raise the lights. In lighting a close-up of a person the lights should always be higher than the subject's head (unless special effects are desired.) This gives the natural downward cast to the shadows which are natural under ordinary lighting conditions.

The second change is to place the lights at uneven distances from the subject, thus making one light stronger than the other. This changes otherwise flat lighting to a very pleasing balanced lighting. It gives a modeling to the facial features and makes the nose, cheeks, chin and forehead stand out in a realistic manner.

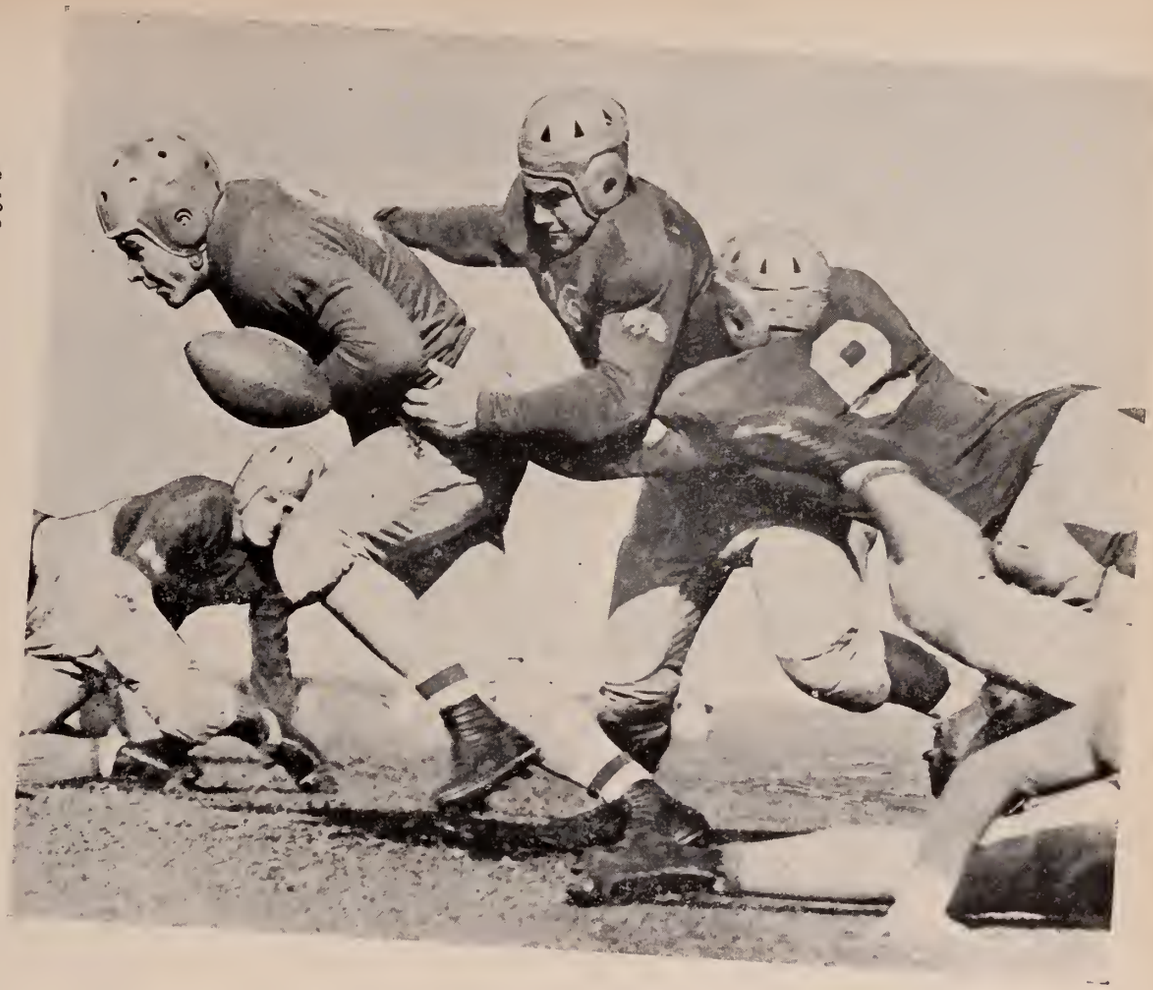
Using the photofloods direct gives a harsh lighting, accentuating blemishes, lines, and resulting in strong detail and contrast, and should be used only in cases where forcefulness and strength are to be emphasized in the character; but for ordinary close-ups of men and especially women, the lighting should be less contrasty.

To increase the effectiveness of a close-up, some light should be thrown on the subject from the rear. If a third light is available, it should be employed. If not, the second light may be taken from in front of the subject and used in back. In place of the second light in front of the subject, a large white sheet or similar object capable of reflecting light into the dark side of the face can be used. Some amateurs use their regular movie screen for this pur-

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• Above diagrams illustrate three simple lighting arrangements for indoor home movie shots. First is "flat" lighting arrangement—one photoflood at each side of camera set same distance from subject (S). Next is improved balanced lighting arrangement—one lamp closer to subject than the other; and the third—showing use of reflector (R) as a third illumination source, with the second photoflood set high at the rear to furnish backlighting.



• Good football films include vivid action shots like this which, unless obtained with a telephoto lens, must be filmed with camera right on the sidelines.

• For the Advanced Amateur

Filming The Pigskin Parade

Grid Action In Sand Lots And Stadiums Beckon Cine Cameras

By MAURICE MORRIS

FOR the amateur eager to make good football movies this year, three avenues of activity are open to him: for simple action movies he can shoot the sandlot brand of football played by neighborhood kids or high school elevens; he can focus his camera upon the big college games with their attendant colorful crowds, exciting plays, etc.; or he can assist his local school or college, offering his services in recording each contest to provide a complete film record of each play for study on the screen.

In any case, he will have a job on his hands if he is to cover the games completely and capture all the action highlights. One's camera must always be ready — focused upon that part of the field where the critical action will take place. The filmer must know his football thoroughly in order to determine with some degree of certainty, the play that is to follow. For if he cannot do this, he will not be able to anticipate the plays that call for use of a telephoto lens, or when to swing back to his regular lens.

But first let us consider the sandlot games. The youngsters can always be counted upon to provide plenty of spectacular action. Where one's equipment is limited to a single lens, it is possible to film these games and capture more vivid action than when restricted by vast stadiums and grandstands, because the filmer nearly always can shoot right from the sidelines. Unlike with the big games, the cameraman can shoot tackles and end runs in closeup; can follow the players as they advance down the field. His opportunity to obtain complete continuity in his film record of the game is unlimited.

The object should be always to make a complete record of a game—not just pot shots of occasional plays. This calls for plenty of film, and a willingness to make atmosphere shots of the spectators and the rooting section which are just as much in evidence at sandlot games as in the bigger stadium contests. Give football movies a "beginning" and an end. Begin with shots of spectators and the players warming up. Get the first kickoff. Thereafter, be on the alert to shoot every bit of important action. Don't be afraid to shoot a little extra film. You have to do it with football movies. Considerable footage may be left on the cutting room floor after editing, but it will be worth it in the quality of the finished picture that will result.

Shooting the "big" games calls for the same technique. Here, unless one's camera features a turret front and telephoto lenses, vivid, closup shots of thrilling action cannot easily be obtained. In some instances, it is possible for the filmer to get special permission to shoot some scenes from the side lines, and these can be intercut with those scenes shot from the grandstand.

In discussing football filming with an ace newsreel cameraman recently, he said, "Football is one of the toughest of all sports to film well. Almost anything

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• This backyard cine playhouse is ready for screening movies day or night. Built up from a vacant garage, the theatre features genuine air conditioning and seats thirty persons.

BACKYARD BIJOU

Air Conditioning And "Bingo" Feature Novel Backyard Cinema

By FREDERICK FOSTER

• For Beginner and Advanced Amateur

TO THE kids in the neighborhood flanking either side of 27th Street in South Bend, Indiana, the most popular movie house in town is the Landry Midget Theatre. Here juvenile programs are the rule and attendance is sparked by occasional surprises like "Bingo" or "Pot-O-Gold" in which the youngsters, always admitted free, share in the jackpot and go away with extra money jingling in their pockets.

Arthur Landry, who built the Midget Theatre in the backyard of his home, has been shooting 8mm. movies for years and has a library of 20,000 feet of films which includes, in addition to his own productions, commercial releases from Castle Films, Official Films, and others.

A desire to get his children as well as those of his neighbors' off the streets by furnishing them entertainment, brought about construction of the Midget Theatre. The father of two children, Mr. Landry was alarmed at the way children ran the streets at night for want of something to do; so he veered his two-year-old hobby into the channel of a home theatre, where he could entertain the children with movies. Not that they needed any inducement to come, but at first there were door prizes in the form of a toy or model plane kit.

More recently, "Pot-O-Gold" has become the big attraction to sustain attendance. Mr. Landry and his wife contribute 50 cents each time a show is given for the kids who are given a numbered ticket at the door. During intermission, a drawing is held upon the stage and the cash distributed among the lucky ticket-holders.

There are a total of 230 children who attend Mr. Landry's shows rather consistently and these are divided into clubs, with a captain heading each group. Behind this idea are the two requirements necessary to gain admittance to the Midget Theatre. First, each child must complete his school home work before coming to the theatre, and he must do one good turn for his mother each day. It is each captain's duty to check on the fulfilment of these requirements among the children in his club group.

Doing a business with the children of the neighborhood that would be the envy of any regular movie house manager, Mr. Landry operates his home theatre on an irregular schedule. A genuine interest in the welfare and happiness of children usually brings response when several of them come to him and ask, "Are you going to have a show tonight?" Invariably a show follows and a full house is assured as the word quickly spreads through the neighborhood.

At first Mr. Landry rented films, consisting mostly of comedies and travel features, but the demand became so great he began to buy them. His own chief interest in amateur movies is in editing and titling his own productions. He owns two 8mm. cameras and these are kept busy shooting interesting events in the neighborhood which become added attractions when screened with other films on his theatre programs.

Not all the shows at the Midget Theatre are for kiddies. Landry's interest in movies and the fame of his backyard Bijou have spread far and wide in South Bend. Other movie amateurs have come

• *Continued on Page 482*

• Regulation theatre seats and a tapestry decorated proscenium contribute much to the comfort of Landry's Midget Theatre. Some 200 neighborhood kids are steady patrons, are never charged admission. Keeping up with school work and doing one good deed a day gain them admission to theatre programs.





• Hubby, persuaded to model an old dress and hat his wife wants to remodel, is surprised by neighbors paying them unexpected visit.



• Introduced as his wife's mother, Hubby plays masquerade for all its worth, cuddling one attractive visitor until her mother discovers disguise.

• For Beginner and Advanced Amateur

"HUBBY'S REVENGE"

A One-Reel Parlor Scenario You Can Film In One Evening . . .

By ROBERT SANDERS

PRODUCING a simple, one-reel photoplaylet in a single evening not only can be a source of much pleasure, but affords excellent practice in direction, casting, lighting and general cinematic technique. Such a photoplaylet need not consist of an involved plot, but should contain a single situation simple enough so it can easily be depicted by the least experienced of amateur actors.

Presented here is just such a scenario. Under ordinary circumstances, it can easily be completed in three hours. The cast required comprises one man and three women. One woman essays the role of grown daughter of the other and this difference in ages must be taken into consideration when casting.

The scenario, as given here, is not fully complete. An opportunity is left for the filmer and his cast to develop an ending most suitable to them. Briefly, the plot involves the flirtatous inclinations of a husband suddenly called upon to play a clothes model for his wife who has just received an old dress she plans to make over. Neighbors visit them unexpectedly, and the husband, clothed in the dress and hat of similar vintage, pretends he is a woman, cuddling the young daughter until his masquerade is discovered. The filmer is left to complete the story from this point.

There are many ways in which the story can be ended. The object is to pack as many laughs into the picture as possible. It will add to the groups' enjoyment in making the picture to allow them to develop a suitable ending. Just as a suggestion, the visiting neighbor can be shown exposing the husband's masquerade, then hustling her daughter home in a huff; or the wife, disturbed by his flirtation with the attractive daughter, can suddenly expose him, administering a thrashing to him in the presence of the visitors.

This brief, one night shooting project will prove excellent entertainment for an informal gathering of people or an amateur movie club meeting. Several cine clubs already have produced the picture. All the settings are interiors and these can be shot in the average home or apartment living room. No special props are needed other than ordinary living room furniture plus an old-fashioned dress and a large woman's hat, large enough to conceal the man's hair —also a box to hold thsee items.

The scenario as outlined here indicates how the finally edited picture will unfold on the screen. Obviously, considerable time will be saved if all scenes calling for the same camera setup are photographed at the same time, and the logical order of scenes obtained afterward through editing. For the convenience of the filmer in so filming this script, the various scene groups are charted at the end of the scenario that follows here:

"HUBBY'S REVENGE"

A 100-foot 16mm.—50-foot 8mm. photoplaylet

Cast

Hubby
Wife
Neighbor's daughter

Scene 1. TITLE: (fade-in) "Hubby's Revenge" (lap dissolve with)

Scene 2. TITLE: (lap) produced in one evening by————).

Scene 3. TITLE: (lap) (Credits and cast) (fade-out).

Scene 4. (Fade-in) Hubby is seated in chair reading evening paper and smoking pipe.

Scene 5. Wife enters scene excitedly with parcel, looks at hubby and talks.

Scene 6. TITLE: "Aunt Kate has sent me her first party dress. I just can't wait to see it."

Scene 7. Hubby looks up from his paper with a rather disgusted look on his face.

Scene 8. Wife hurriedly opens parcel and holds up dress and old hat.

Scene 9. Hubby reading paper unconcerned.

Scene 10. Wife, holding up dress onto herself, looks at hubby, thinking, then suddenly gets an idea.

Scene 11. Hubby still reading and smoking pipe. Wife enters scene with dress and tries hard to persuade hubby to act as a model as she tries dress on him.

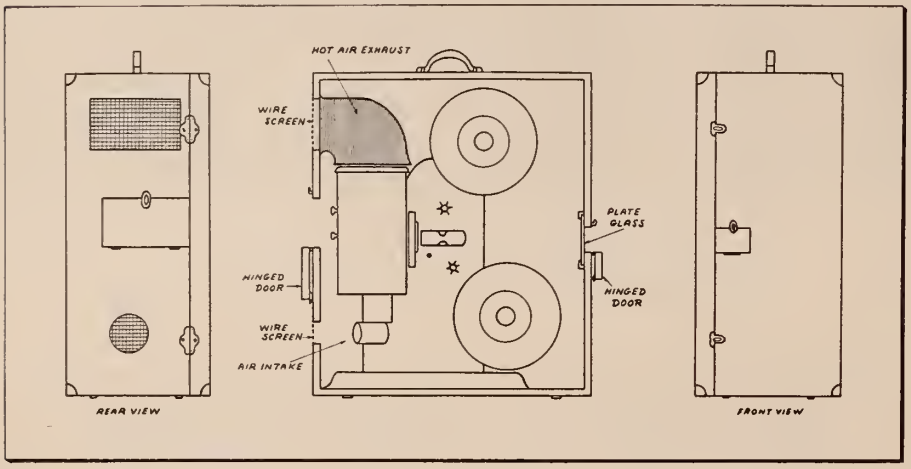
Scene 12. (Close-up) Hubby vigorously protesting.

Scene 13. Wife insists and hubby finally gives in. (Fade-out or lap dissolve with —)

• *Continued on Page 482*

HOME MOVIES' experimental

Ideas for Cine gadgets, tricks and



Projector Blimp

Projector noise can be reduced to a minimum by making a sound-proof case to house projector while in operation. Measurements for such a case should be made to allow ample room for both supply and take-up spools mounted on projector.

Such a case may be made of plywood or other light but sturdy material. The control side should be hinged to permit easy and quick access to the switches.

Directly in front of the lens, a small hole is cut to permit the light beam to reach the screen. This hole should be fitted with a small hinged door which can be closed when the machine is not in use. On the inside a piece of clear plate glass should cover the hole, to seal in projector sound.

Above the lamphouse another hole should be cut and a piece of wire mesh placed over it to permit exit of air from the cooling system. Also cut another opening near the base of the machine to permit intake of air, necessary where the projector has a forced air ventillating system.

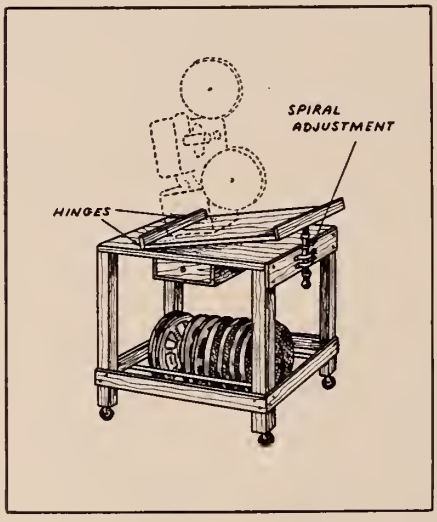
Rubber tips on the bottom of the case will insure against scratching polished table tops. A handle on top and a coat of paint will finish the project.—*James F. Barcellona, Buffalo, N. Y.*

Opaque Leader

Those who purchase bulk film and spool it themselves often splice a piece of opaque film on both ends to permit daylight loading and unloading. I have found opaque leader used this way does not always stay tight around the spool, and often lets light into the film causing considerable fog along the edges.

To minimize this danger, I keep my opaque leader strips to be spliced to bulk film in small rolls and held tight with rubber bands. This induces a natural curl that makes the leaders hug the roll of film to which they are spliced.

Then when these strips are spliced onto the raw film they tend to follow the short curvature and remain tight, thus excluding light from the sensitive unexposed raw film.—*B. D. Douglass, Des Moines, Iowa.*



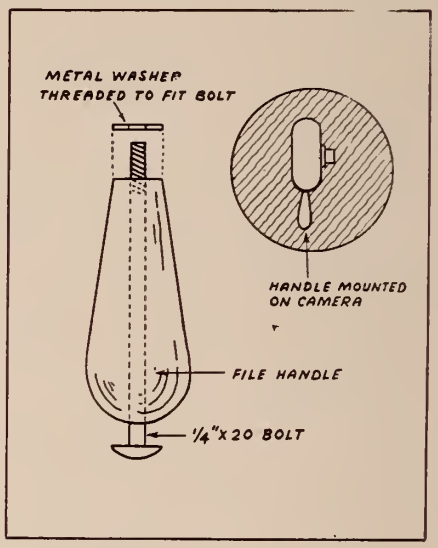
Projector Stand

A useful projector stand, where permanent installation is not desired or is inconvenient, can be provided by a hostess tea cart or dinner wagon on casters. The entire assembly can be left undisturbed, and wheeled into position when required.

The accompanying self-explanatory diagram shows a design for such a stand for those enthusiasts wishing to construct one for themselves. Several reel racks of different sizes can be fitted, if desired, and the drawer will be found useful for various cine accessories. Dimensions of the stand can be suited to individual requirements and availability of wood, etc.—*Donald W. Aldous, Torquay, Devon, England.*

Camera Handle

A camera handle that screws into the threaded tripod socket of the camera is an accessory that aids in steadying the camera while shooting without tripod. Such a handle may easily be made from



a wooden file handle—new replacement handles are available from hardware stores — a ¼" stove or machine bolt and a heavy iron washer.

The handle should be drilled through the center with a 5/16" bit. The bolt, of the required length to extend about ¼" beyond end of handle, is then inserted. The washer is drilled and tapped to fit the bolt and screwed on to secure bolt firmly.

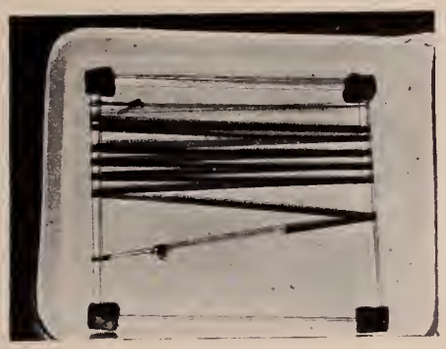
The handle is then ready to be attached to camera. If washer has a tendency to unscrew as handle is detached from camera, it may be made more secure by first applying a small amount of cement between washer and handle.—*George Ward, Spokane, Wash.*

Developing Rack

Photo in next column shows an easy-to-make film developing rack which I

cine workshop ★ ★ ★ ★

shortcuts contributed by readers



constructed and have been using with complete satisfaction for a number of years. Frame consists of 4 glass towel rods cut to required size and these are fastened at the corners with solid rubber blocks made from discarded rubber heels into which holes were drilled to take the rods and hold them firmly.

In use, the film is wound, as shown, with the emulsion side out. Enough solution is poured into the tray to just cover tops of the rubber blocks. During actual developing, the tray is placed in a small cardboard suitbox made light-tight for the purpose. This permits working with the room light on and since the film is immersed at all times, no oxidation takes place. Rubber bands attached to ends of film take up the slack during processing, keeping the film taut.—*L. E. Meloon, Buffalo, N.Y.*

Title Fades

A new and easy-to-use method for making fades in titles is obtainable through using a new product known as Craftex—a material available in sheets of various sizes. Craftex is similar to medium weight cellophane, with one surface frosted.

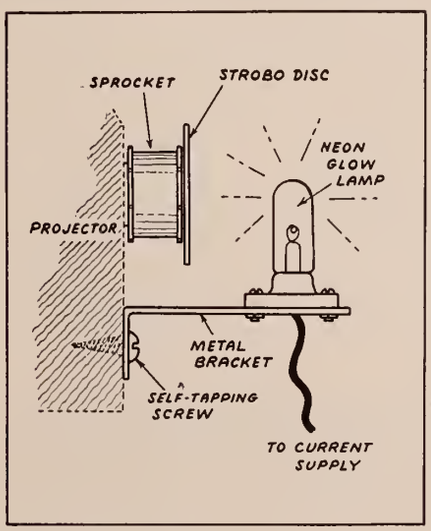
To make a fade-out in a title, the Craftex sheet is laid, frosted side down, on the title card. In this position, lettering of the title shows through the Craftex clearly. After the title has been photographed the required length of time, the Craftex is slowly raised from the title card and toward the camera. As it moves thus, the lettering slowly dissolves and becomes indistinct. then fading out altogether. The process is applicable with black titles with white lettering or white with black lettering, or titles in colors.

To produce a fade-in with Craftex, the sheet of Craftex is held ahead of the title card, the camera started, then slowly laid over the title until all lettering appears sharp and clear. I have tested the material and find that light transmission of Craftex is better than 90%, thus requiring no change in exposure over that established for titles filmed without Craftex.—*M. A. Jacobson, Chicago, Ill.*

Glow-Lamp Mount

Many movie amateurs adapting the use of stroboscopes on their projector feed sprockets, have encountered difficulty in mounting the neon glow-lamp close enough to the stroboscope to be effective.

A simple method for mounting lamp on projector frame is shown in accompanying sketch. The neon lamp socket



is bolted to a small metal L-bracket and this bracket is then attached directly to the projector frame by means of a Parker self-tapping sheet metal screw. With this type of screw, all that is necessary is to drill a hole in the projector frame, then insert the screw and drive it in tight with a screw driver. No tapping of the hole is necessary.

The lead wires from the lamp socket are connected directly to the power supply line beneath the projector. — *Lester Morgan, Bakersfield, Calif.*

Processing Insurance

To insure more uniform results in my home processing, I always shoot test exposures of about two feet at the beginning of each roll of film. This is used to compare with a master test strip at the time of processing as a guide to developing time.

The master test strip was made by photographing an object which is easily accessible under the same light conditions when it is necessary to shoot subsequent test exposures and tests are always made of this same object. The master test strip was given normal processing through the first developer only. Instead of proceeding into the bleach, it was fixed out in hypo. This strip becomes the "norm" example for future processing.

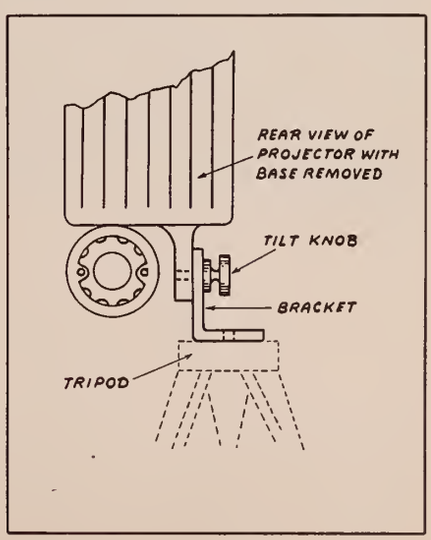
Thereafter, the test footage made on subsequent rolls is first test-processed up to the first developer only until the degree of development compares with that of the master strip. This indicates that this stage of processing has gone far enough and the film is ready for the bleach. Balance of the roll is then processed for the same period required for the test.

Although time and temperature controlled processing is the best, there are times when such procedure is not possible and it is then the inspection-by-comparison method described here can be relied upon for perfect results.—*D. D. Douglas, Des Moines, Iowa.*

Projector Bracket

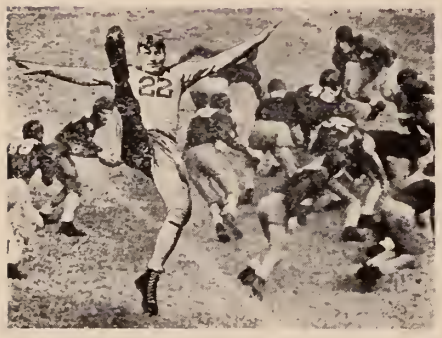
One's camera tripod, if sturdy, makes an ideal projector stand, providing the projector can be mounted securely upon it. With my model 70 Eastman Kodascope, I detached the projector base and

• *Continued on Page 485*



NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches
★ Latest 16mm. and 8mm. Films for Home Movie Projectors



Know Your Football is a timely Sportbeam release offered by Official Films, Inc., 625 Madison St., New York City 22. This subject traces the origin of American football from the days of English rugby to its present modern form; shows the development of various types of plays including the most modern angles of modern gridiron deception. Plays are analyzed by Dr. Marvin "Mal" Stevens, considered one of the game's greatest authorities. Subject is available in two 8mm. and three 16mm. versions including 16mm. sound.



Get Going, 6 reels, 16mm. black and white sound, is a Universal Pictures production featuring Grace McDonald and Robert Paige. Story embraces the trials and tribulations of Washington's women in wartime with the housing shortage contributing many hilarious incidents. This release will be available after December 25th for approved, non-theatrical audiences from Bell & Howell Filmsound Library, 1801 Larchmont Ave., Chicago, Ill., and affiliated distributors.

Ellery Queen, whose escapades have become famous on the radio, also unravels mystery and adventure on the screen in the Columbia Pictures production *"Ellery Queen, Detective,"* feature length picture starring Ralph Bellamy in the title role and including Margaret Lindsay, Charles Grapewin and Michael Whalen. This subject is now available from the Russell C. Roshon Organization, 2200 RKO Bldg., New York City 20, N. Y., and 15 branch offices located in principal cities from coast to coast.



Trails Of The Royal Mounted, 16mm. black and white sound, is a 10-episode serial comprising 21 reels. The whole series contains plenty of action and thrills. As the story unfolds, the courage, gallantry and loyalty of the Canadian Royal Mounted police is portrayed. There is a surprising finish in the last episode with plenty of suspense built up in the preceding chapters. Distribution is by Commonwealth Pictures Corp., 729 7th Ave., New York City 19.



Candytown is one of the series of Jungle Jinks animated cartoons being offered for home projectors by Official Films, Inc., 625 Madison St., New York City 22. While sailing on Moonlight Bay, a little boy and girl visit the Man In The Moon. A fairy appears and opens the gateway to the moon. They have a gay time, but soon too much ice cream and cake make them ill which leads to a thrilling climax as the castor oil bottle gives them a merry chase back to their boat on Moonlight Bay.



Puddy The Pup is the star of four sprightly animated cartoons now being released by Castle Films, Inc., New York City. Puddy is just a mutt with a genius for getting into more trouble than he has fleas. He ducks in and out of trouble in *Circus Capers;* goes down to the bottom of the sea in *Down In The Deep;* outwits dogcatchers in *Dog Wanted;* and barely escapes with his life in *Puddy Picks A Bone.* All four subjects are available in two 8mm. and three 16mm. releases including a special 16mm. sound version.



Soundies—100 foot 16mm. short musical subjects, are released exclusively by Walter O. Gutlohn, 25 W. 45th St., New York City 19. *Bugle Woogie* is just one of the 18 new soundies now available. Offering a fast dance tune, this novelty reel featuers Soundies' new singing discovery, Susanne Miller. The music is by Lorraine Page's orchestra augmented with clever Danny Hocktor and six pretty chorus girls. Pamphlet describing other Soundies in this series is available free by writing the distributor.

Fun Films, 545 Fifth Ave., New York City, offers a special holiday gift of a free 200 foot 8mm. or 400 foot 16mm. subject to purchasers of 4 digest editions Fun Films releases. This distributor specializes on 8mm. and 16mm. editions of

old time movies of which their most current releases comprise *The Scoundrel's Toll, That Villain Must Die, Hushing The Scandal*, and *The Roue's Price*. Old time stars in these films include Wm. S. Hart, Gloria Swanson, Blanche Sweet, Wallace Reid, Mabel Normand, Ford Sterling, Wallace Berry and many others.

Movie of the Month . . .

• *Continued from Page 466*

As the green light flashes, Blackout tugs at his leash, releasing it from his mistresses' grip. He dashes across the street and his mistress follows.

As they approach the Bond booth in the theatre court, the camera dollies in to focus upon the monkey prancing about the booth counter to the tune of "Any Bonds Today," ostensibly being played by the organ grinder. Soon the monkey hops down on the ground and begins to talk to Blackout—also in the voice of a young darky.

"Why don't you buy some Bonds?" he asks Blackout. "Because I haven't any money," replies Blackout. Then the monkey suggests he should do his bit to boost the sale of war bonds. "He shouldn't be a slacker!" And these words ring in the ears of Blackout all the way home. After entering his mistress' apartment, the dog settles down on the sofa for a nap. A split stage shot at this point shows what he's dreaming: of the frisky monkey helping War Bond sales at the theatre booth. A bugle call suddenly awakens Blackout. The dream has given him an idea. He scampers off to his mistress' wardrobe and there he tugs at a bright red and white polka dot dress until it falls to the floor.

This scene dissolves to action sometime later. Blackout re-enters the living room decked out in a natty vest which he made of the polka dot material. "How do you like my outfit?" he asks his mistress.

"Why it's fine, Blackout," she replies. Now if you could dance you could sell Bonds just like the monkey. Let's try it." His mistress shows Blackout a few dance steps, then turns on the phonograph. To the strains of LaCucaracha, Blackout prances back and forth on his hind legs, keeping remarkable time with the music.

At this point, the filmers introduced a few cinematic tricks. Having read in Home Movies how such tricks are accomplished, they had been itching to get a few in their first "major" production. Here, at last was the opportunity they were looking for. Needed was a shot showing the mistress and the dog walking backwards. Obviously the easiest way to get a shot of the dog doing this

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was to film regular action with the camera upside down. This they did, and in addition, at ultra speed in order to slow down the action just enough to make it look genuine.

"What else can you do now, Blackout?" asks his mistress, "Can you play the cymbals?"

"Cymbals?" replies the dog a little scornfully, "That's monkey stuff. I can play the guitar." Blackout then tugs at a guitar, drawing it out from a corner of the room. When his mistress asks how does he know he can play the guitar, Blackout replies, confidently, "Because I never tried it!"

Blackout then strums the strings with his big shaggy paws and strains of Aloha issue forth. The steel guitar recording which furnishes the music at this point is skillfully timed to give the illusion of the dog playing. The lighting of all shots in these sequences is expertly done, and playing the action in closeups adds realism.

Delighted with his accomplishments, his mistress rewards Blackout with a handsome watch which she ties about his neck, at the same time cautioning him not to lose any time. At this point, Blackout scampers away. From the apartment balcony, the camera catches Blackout dashing through the garden to the street. It picks him up again at several points running down the street, then up the city hall steps and into the building, a sequence enhanced by skillful cutting.

In the closing scenes, we see Blackout in full possession of the War Bond booth in the City Hall, clanging a bell and calling out "Any Bonds? Any Bonds?" The camera dollies in to focus on a War Bond poster on the wall behind Blackout and then dissolves to the word "BUY" as the music accompaniment swells to the closing bars of the recording "Any Bonds Today."

To say that here is a swell film to screen during any War Bond drive is an understatement. It compels an urge in everyone who sees it to stand up and cheer. That two amateurs, new to the game, could take new equipment, some of it designed for commercial sound films production, and turn out such a swell film is near unbelievable. But it's just one of those surprises Home Movies' editors occasionally have the good fortune to enjoy.

Making "Blackout" was not the easy job we may have made it appear. Every accomplishment was by the trial and error method, we may be sure, and lots of film was left on the cutting room floor before the production finally satisfied its two novitiate producers. All of the scenes were shot silently, then the sound, dialogue and music was dubbed in afterward.

Because the dog Blackout was black,

the idea occurred to Misses Pfeiffer and Archera to give him the voice of a darky, and to do likewise with the monkey. To find the right colored boys to speak these parts, was a task the producers hope not to encounter again. Scores of youngsters wese tested, but the novelty of movies so fascinated them, they could not keep their minds on the business of reading their lines when time came to make the recording. Eventually, however, two youngsters were found who quickly overcame their curiosity in the screened picture, and these were painstakingly trained to read their lines on cue.

All of the dolly shots that are seen in the picture were accomplished by, of all things, walking in with the camera hand held! The split stage shot was made by tearing a piece of paper in two and masking off the lens with first one half and then the other. Lighting equipment consisted of several No. 2 photofloods in reflectors and one spotlight, and this latter item was used most effectively in many of the interior shots.

For other movie amateurs who may have ambitions to make a sound on film production, "Blackout" sets a high mark to shoot for. And those who would follow had better shoot high, for Laura Archera and Virginia Pfeiffer are already at work on their second major sound film, mindful of the many lessons learned from their first production.

Avoiding Errors In Processing . . .

• *Continued from Page 463*

Smudges usually turn out to be finger prints, nearly always caused by the over anxious worker as he picks up one end of the film to see if he has a satisfactory image. Let that enthusiasm wait until the film is projected. It's hard, yes, but it's better than a film full of yellow smudges. Once the film is wet, don't touch it or allow any thing or object to touch it until near end of the final rinse. That these stains are caused in this manner can be easily proved by merely touching the film with the finger once firmly just before the film goes into the bleach. When dry, a yellow, unremovable stain will be found at this spot. When touched after the film has been cleared, uneven development will be found at this spot. If the film must be touched during development, handle it by the edges only.

How can poor processing be distinguished from over or under exposure? A most confusing result is to have the film too light or too dark, because the beginner doesn't know whether to blame his procedure, or incorrect exposure. For this reason it is well to expose a few frames directly to the sky with the camera lens removed or opened to its widest opening. After processing, the frames thus exposed should be absolutely clear celluloid, with no veiling or coloration of any kind. The edges of the film should be a jet—almost opaque-black. If this extreme contrast is present, the reversal process is o.k.

If the sky-exposed frames are greyish, it is possible that the developer was old or did not have enough "kick" to it, or it could have been too cold. Many amateurs start out with D-72 for home reversal. D-72 is a good, all round developer for general use in most any darkroom, but it is not satisfactory for home reversal. A more contrasty, faster working formula is required. Many good formulas have been given in previous issues of HOME MOVIES and the whole reversal process is outlined in the book "How to Reverse Movie Film," available from HOME MOVIES' publishers.

A hazy appearance of the sky-exposed frames may be caused by insufficient developing in the first developer. Carry the developing for the full time and at the prescribed temperature (which is practically always 65° Fah.)

What causes grey tones instead of the normal black? A good reversal job will leave the edges (or any unexposed portion of the film) a deep black. If it is only a dark grey, the developer may again be at fault—the first developer, or more especially the second developer. This would indicate the second development was not carried out long enough. It also would indicate the hypo rinse (if one was used) was much too long, or too strong a hypo bath was used. Unless the film appears rather muddy, it is better to use no hypo bath at all. In case of doubt, wash and dry the film and project it. If necessary the film can be re-soaked and then given the hypo bath.

How is the yellowish cast best eliminated? A yellowish cast or color is caused by the bleach not having been completely cleared away. The clearing bath should do this, although lately the trend has been to do away with the clearing bath. When fresh bleaching solutions are used, the yellow bleach color can be completely removed by a ten-minute vigorous washing in clear, cold running water. Stale solutions will usually leave a yellowish cast which cannot be removed. Some metals will combine with the bleaching solution and cause a chemical action which makes the stain harder to remove. If metal drums or trays are used (except

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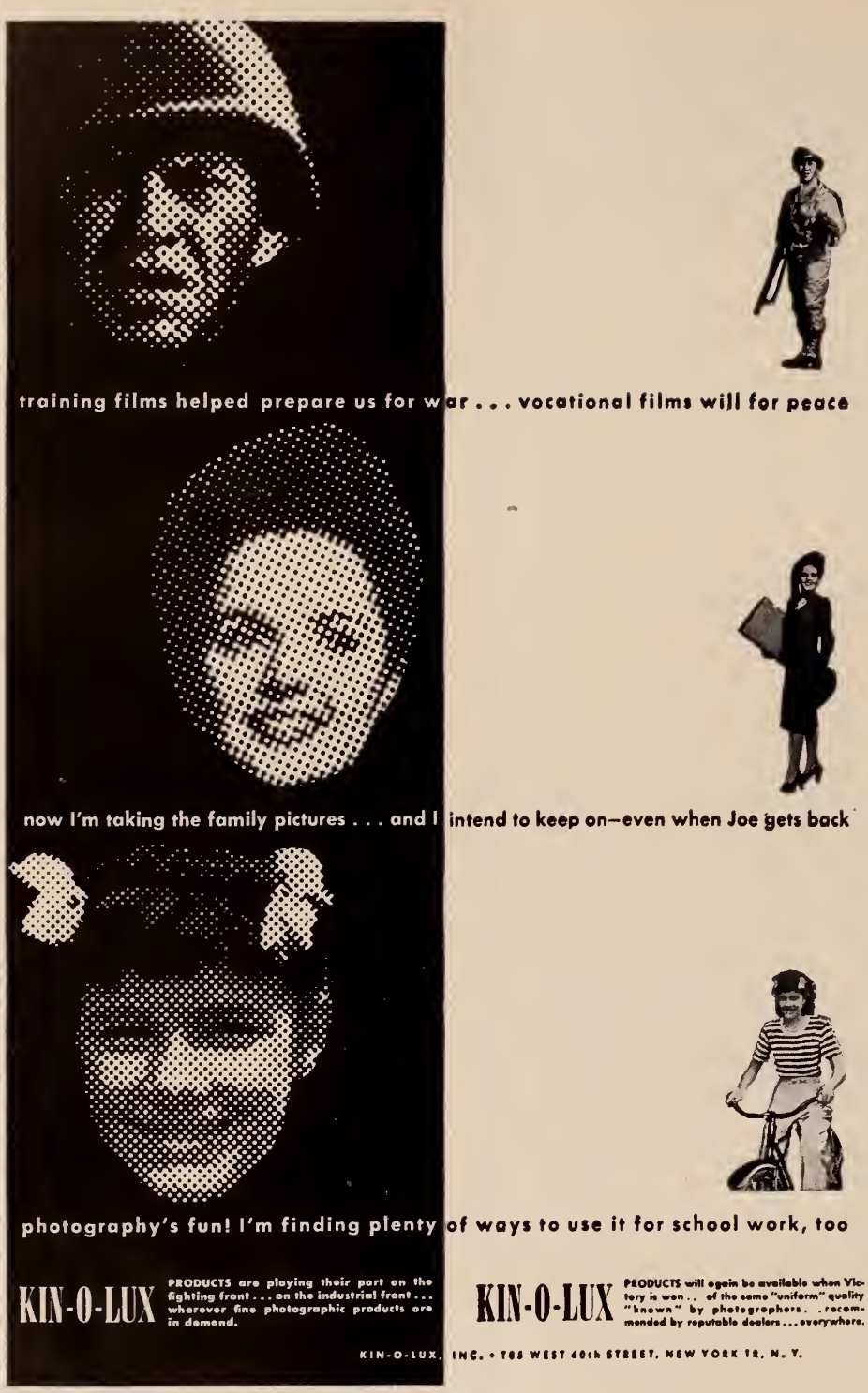
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stainless steel) all metal parts should be covered either with acid resisting paint or paraffin.

These are the main troubles experienced in home reversal of film, their causes and remedies. The worker sometimes runs into other obstacles of variout kinds, but most of them are more or less uncommon and result from specific conditions in his own particular type of equipment.

Only by continued study of one's mistakes can improvement be expected. HOME MOVIES magazine is eager to help those who are having difficulty with home reversal. Anyone experiencing difficulties which have not been described here and cannot be diagnosed may feel free to send a sample of the film to the editors who will be glad to give whatever help is possible. Be sure to include return postage with your letter for reply.

Filming Pig-skin Parade . . .

• *Continued from Page 469*

is likely to happen at any time and the only way to be sure of bringing back a good film 'story' of the game is to use a lot of film. When a newsreel cameraman is assigned to shoot a big game today, he goes prepared to shoot at least ten times as much film as will actually be used in the release. The average football item in a newsreel seldom averages more than 150 feet; but it's possible that as much as 2,000 feet of film was shot from which the best footage was cut."

He also gave a few tips for the amateur who wants to follow the professional's methods in shooting the game. "Where possible, the amateur should set up his camera beside or behind the newsreel camera crews. Sometimes this is not always possible. But the amateur should take a seat high up in the stadium or grandstand and as near the 50 yard line as possible. An aisle seat is the best location. It permits greater freedom of movement and less obstruction from other spectators. A tripod, especially where telephoto lenses are used, is absolutely essential, although a sturdy "unipod" or one-legged camera support may be used with equal success.

"The amateur, with a full range of 16mm. lens equipment, should use his 6-inch lens for extreme closeups of individual players, in following the ball, and for similar close shots. A 3-inch lens should be used for most general shots of the game. For the 8mm. filmer, the lens equivalents would be 3-inch and 1½-inch lenses respectively. The regular camera lens may be employed in getting atmosphere shots of spectators, rooters in action, etc.



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"Shoot as many of the plays as possible. Unless one has sufficient film for the entire game, every play cannot be filmed; so it becomes necessary to use one's knowledge of the game and anticipate the best plays. In shooting from the grandstand, kickoffs and line plunges can usually be ignored as they make the least interesting action on the screen."

Filming football games for the coach of one's local school or college is a somewhat easier assignment inasmuch as these films are desired as a record which may be studied after the game, and call for almost continuous filming while the teams are in action. Obviously such a project requires unlimited film and often the use of two cameras which insure against missing a single play during that intervals when fresh films must be loaded.

On these assignments, the cinephotographer usually is given carte blanc in selecting his camera set-ups. He can shoot from the playing field or from almost any position in the stadium. However, best location is high up in the stadium and the best camera to use is one equipped with a turret front and at least one telephoto lens. Another requisite is that camera must be capable of exposing film at various speeds so that some or all of the action may be filmed in slow motion for easier study on the screen. Some football coaches require that the entire game be filmed in slow motion and this makes necessary the use of two cameras and an assistant to load film, because the film consumption of a camera turning at 32 or 48 frames per second is terrific. Not to have a camera loaded with film and ready to shoot at any moment during the game might result in losing the most critical play in the game.

When film gets low, under these conditions, the remaining brief footage can be used in making atmosphere shots of spectators or colorful characters in the grandstand, or an occasional shot of the scoreboard before the roll must be removed from the camera and replaced with new film.

The cameraman shooting football must not be easily excited. It takes willpower to continue squinting through the viewfinder and keep the camera focused on the players when an unusual play is taking place on the field. However, there is always the consolation that this same action may be reviewed later on the screen in the comfort of a projection room. Here you can let go and root to your heart's content!

★ ★ ★





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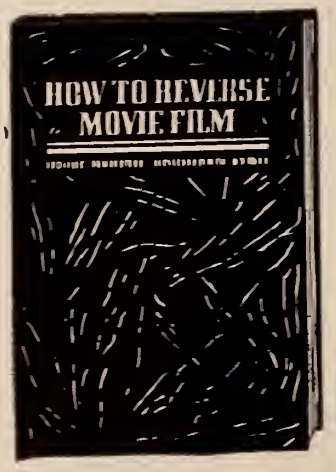
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Titles Aid Continuity . . .

• *Continued from Page 467*

view of the house. This title might say "The park is less than three blocks from our new home." The film might add a touch of humor in his next title such as "Dad's first landscaping project shows his love for gold," and follow this with the goldfish pool. Next are introduced the kids and the dog. Something like "The fish don't interest Zipper; he prefers Harold and Jane" will give all the necessary information as well as tie in the two scenes. The kite scene can follow probably without a title.

Next comes grandma with "Grandma Hutchins gives final approval of the new home." And now, for the final scene—the one that was exposed first is used, where mother and the kiddies are waving and looking at the camera. The shot had no meaning at the first of the reel, and for that matter it doesn't now, only as a title is used before it. A title such as "Goodbye, Grandma, come again," serves a number of purposes. Although grandma is nowhere to be seen, the audience feels that she is taking her departure somewhere outside the camera range. The title links this final scene with grandma just before it, and last but not least it gets the audience ready for the close of the picture. Now comes the final scene of mother and the kids waving, presumably at grandma, and then the title "The End."

The above experiment isn't a perfect example of good movie technique, but the reader will admit the title wording and sequence has been greatly improved, and certainly a thread of continuity has been created which did not exist before, *and yet only the original scenes were used!*

Study the phraseology of these new titles a moment. The first title, only seven words long, tells three things: the name of the street, the fact it is the main street, and it tells the name of the town—quite a bit for seven words, and none of the three thoughts are brought out by the film itself. Now in order to link the scene with the first, the next title is started with something referred to in the first. This follows up the topic of the second scene—Bryant Park. This same linking is carried on again in the third title when referring back to the park and then to the new home. By this time the film has created a locale or setting, for the next scenes which are to follow.

The humorous title isn't necessary; many workers will not like it; but where a bit of humor can be worked in, it is often a good idea. Linking is again em-

ployed when the fish are mentioned, and then lead into the dog, Harold and Jane. Perhaps the only break in the continuity exists in the shift from the kite scene to grandma. The worker can't expect to link every scene with a title, and although these two scenes could be linked it would not only be rather clumsy, but unnecessary, since by this time the continuity has been built up strong enough to carry through a few unconnected scenes.

The reader will agree the final scene has been strengthened by placing it at the end of the reel and using the title as suggested here. Usually those photographed shouldn't look at the camera nor, worst of all, wave, but in this instance good use was made of this otherwise bad feature.

Almost any series of seemingly unrelated shots can be worked into a presentable continuity by careful editing and well written titles. If a film is worth shooting in the first place, and worth projecting afterward, it is certainly worth careful planning, editing and titling.

The amateur cannot expect to sit down and in a few minutes have the scene arrangement perfected and the titles worded. This "after continuity" routine takes much thought and concentration. But the result that will come from this effort will be well worth the time and effort spent.

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Backyard Biiou . . .

• *Continued from Page 470*

to see his shows, and fast friendships have developed so that now there is quite a circle of cinebugs buzzing around the Landry home weekends when the weather affords shooting, and in the evenings when there is editing and titling to be done.

Constructing the Midget Theatre was simply another new and interesting phase of the cine hobby for Mr. Landry. His employment permitted him several hours at home each afternoon and this enabled him to complete his showhouse project within a comparatively short time, once the plans were formulated. Landry converted a garage in the rear of his home which had previously been used as a workshop. Using every bit of scrap material he could find, he soon began to build up the theatre. An addition was built onto front of the garage to give greater depth to the interior and permit a longer throw necessary for a screen area suitable to an audience of 20 or 30 people.

The rough, second-hand lumber frame of this addition was covered with an exterior wall surfacing material that comes in rolls, similar to a roofing paper, and gives the appearance, when applied, of a brick surface. Over the main entrance a marquee was built and the lettering adorning this marquee announces to patrons air conditioning as among the modern appointments of this petite cine playhouse. Mr. Landry fashioned the air conditioning system himself, utilizing running water as a cooling agent and air purifier.

Inside, furnishings are little different from the average neighborhood movie house. Regular theatre seats are provided offering a maximum seating capacity of 30 persons. The stage is tastefully decorated in tapestry and the five-foot beaded screen is masked off with harmonizing fabrics on which pastel colored lights play during intermissions and before and after the pictures are screened.

The projection facilities are for 8mm. pictures only, with turntables recently added to provide sound and music accompaniment to the screen programs.

"The time and effort and the money I spend in putting on shows for the neighborhood kids," said Landry, "are well repaid when I see how the kids enjoy the theatre. The youngsters like the westerns, comedies and animal pictures best, and they also go for my own personally filmed movies." We asked him about his adult patrons. "Grownups are among the steady attendants. They are as enthusiastic as the children. After any gathering at our house, the party ultimately adjourns to the Midget Theatre for a review of the latest Castle Films newsreels or travel subjects."

Before building the Midget Theatre, Landry admits his hobby—particularly the exhibition of his films — suffered considerably because of the fuss and bother that setting up screen and projector in the parlor always involved. With his theatre, everything is always in readiness for a show. Should guests drop in unexpectedly or the captain of one of his juvenile clubs hurrying home from school suggest putting on a show of movies, all that is necessary is to thread the projector, dim the theatre lights and proceed with the show.

"Any movie amateur with a vacant garage or one side of a double garage available can do the same thing," says Landry. "A projection room and a cine workshop set apart from the house, increases one's enjoyment of the movie hobby a hundred-fold. Gives a cinebug a place to work comfortably on his editing and titling, too."

"Hubby's Revenge . . ."

• *Continued from Page 471*

Scene 14. (Fade-in or lap dissolve with above.) Hubby standing, has dress on as wife continues fitting it. Smokes pipe as though bored. Wife puts woman's hat on his head.

Scene 15. (Close-up) Feminine hand knocks on front door or pushes bell button.

Scene 16. (Continuation of scene 14) Both look puzzled, hubby worried—puffs faster on pipe.

Scene 17. Wife opens door. Neighbor lady and daughter enter.

Scene 18. (Continuation of 16) Hubby, excited, puffs on pipe; takes it out of his mouth; doesn't know what to do with it; tries to hide it; finally lays it down on floor beside sofa.

Scene 19. (Continuation of 17) Neighbors begin to take off wraps as they enter and speak:

Scene 20. TITLE: "We are your new neighbors."

Scene 21. Wife, puzzled, leads callers over to —

Scene 22. Hubby fussed and embarrassed as wife and callers enter. Wife speaks to callers:

Scene 23. TITLE: "This-a-er-a-is-a-er-a —my mother."

Scene 24. Callers both nod and smile.

Hubby forces smile, then asks callers to sit on sofa which they do. He sits between them; scowls at wife who sits elsewhere.

Scene 25. Close-up of wife obviously alarmed at the unexpected situation.

Scene 26. Hubby sees chance for revenge — puts arm around daughter of visitor.

Scene 27. Wife scowls.

Scene 28. Hubby pleased, cuddles the daughter to him. Daughter responds.

Scene 29. Close-up of wife getting angrier.

Scene 30. Neighbor lady sniffs air suspiciously, observes—

Scene 31. (Close-up) Pipe on floor with smoke curling up.

Scene 32. Neighbor now catches on, but hubby continues squeezing daughter.

(Complete the story as previously suggested.)

To save time, shoot the above scenes in the following group order:

15 17 19 21
5 8 10 4 7 9 12 11 13 14 16 18 22 24
26 28 30 32
31
25 27 29
1 2 3 6 20 23 and "The End."

All readers filming this playlet are invited to submit their edited pictures to the editors for review and helpful criticism without obligation.

Fundamentals of Indoor Lighting

• *Continued from Page 468*

pose. Being white, and of high reflective quality, it serves the purpose excellently. Since most screens are already on a standard, or upright, they are easily placed where they will be most effective. Such a reflector should be placed close enough to subject to throw ample light into the shadow side of the face. The light should be placed a few feet in back of subject and high enough over the head so that none of the rays of the back light are picked up in the camera lens.

Thus, with three sources of light—two photofloods and a large cloth reflector — perfect illumination is achieved. More lights will permit a smaller lens opening, or will permit photographing a larger area, but the quality will not be improved.

If the amateur would like to see the method just described in operation, he should visit a good portrait studio. Some professional portrait men do not welcome visitors to watch them work, but some are friendly and glad to show am-

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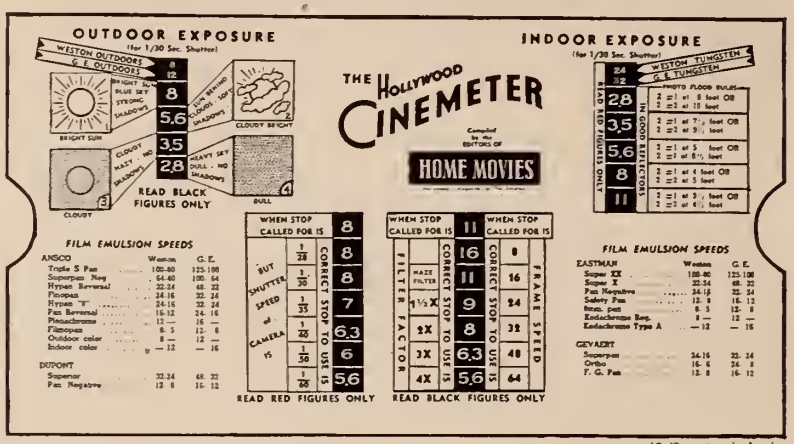
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GUY D. HASELTON
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bitious cine amateurs the rudiments of lighting a close-up of a person. In the studio will be seen one main light, usually on the right hand side, although it is often placed at the left. On the opposite side is a large cloth reflector, from four to six feet square. If a second light is used for highlighting or backlighting, it is usually in the form of a spotlight placed to the rear and slightly above the subject's head. The softness of the lighting and its position in relation to the subject will at once be noticed.

These lighting fundamentals are simple, but they are the basic formula for all lighting. Once understood, proper lighting can be employed for any normal indoor scene, either with one or with a group of persons. Additional persons in a scene may complicate light placement, but if the simple basic requirements described here are followed, good lighting will result.

Experimental Workshop . . .

• *Continued from Page 473*

now mount the projector upon my tripod by means of a special L-bracket made for the purpose.

Accompanying sketch illustrates this. The bracket is made from a piece of angle iron 1¼" wide and formed into an L. The vertical length is 2½" and the horizontal or base 2". A ¼" hole was drilled in the base and tapped for a ¼"x20 machine screw to afford mounting on tripod. Another hole was made in the vertical side to take the tilt-knob screw of the projector. The same tilting feature remains with the projector mounted in this way. The idea is applicable to other makes of projectors having the tilting knob located at this point.—*Alvin M. Madsen, Hibbing, Minn.*

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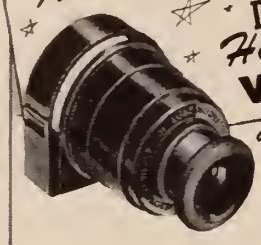
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Cine Roundup . . .

• *Continued from Page 458*

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So today the same Bill Horsley who came to Hollywood in 1911 to make movies "in the sunshine," is now performing laboratory miracles with the industry's son, 16mm., now come of age. His faith in Hollywood has been justified, and now his accomplishments in the substandard film field are adding still further importance to the world's movie capitol.

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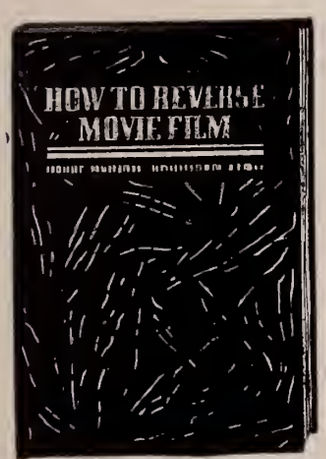
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I've Got A Problem . . .

• *Continued from Page 460*

scenes one should not focus upon the subject but in back of it. Please explain. —H. U. Canton, Ohio.

A: Where two subjects are before the camera but at different distances from the camera, usually only the one focused upon will be in sharp focus. If both subjects must register sharply in the picture, the focus should be set for distance approximately one-third the distance from the near subject to the far subject. Correctly termed, this is what is known as the hyperfocal distance, and charts showing the exact depth of field and the degree of sharpness obtained are available for most lenses.

Q: Would it injure the mechanism, particularly the pull-down claw and safety shutter, of my M-8 Keystone to put a reversing switch on the motor?—A. W. D., Comptche, Calif.

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Amateur Film Reviews . . .

• *Continued from Page 456*

film is much too long. There is need for quicker, more dramatic cutting in all sequences. Re-editing and shortening the film will definitely improve it.

Photography is generally good. In view of fact it was Belknap's first experience in shooting from the air, some allowance must be made for errors in exposures in his aerial shots. Titling is a notable feature of the picture. Title text was arranged with block letters over art title backgrounds.

The entire production was made with a model B Cine Kodak that already, according to Belknap, has seen over fifteen years of service. One lens, an f 1.9, was used. No filters, auxiliary lenses, or a light meter was used, but a tripod was rigidly employed in all shots except those made from plane.

A 3-Star merit leader has been awarded this production.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

OF HOME MOVIES, published monthly at Los Angeles, CALIFORNIA, for October 1st, 1943.

State of California, County of Los Angeles, ss:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. J. Ver Halen, Jr., who, having been duly sworn according to law, deposes and says that he is the Owner of the Home Movies and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, C. J. Ver Halen, Sr., 9014 Lark Ellen Circle, Los Angeles, Calif.; Editor, Arthur E. Gavin, 2230 East Glenoaks Blvd., Glendale, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Partnership, C. J. Ver Halen, Sr., 9014 Lark Ellen Circle, Los Angeles, Calif.; C. J. Ver Halen, Jr., 902 Lark Ellen Circle, Los Angeles, Calif.

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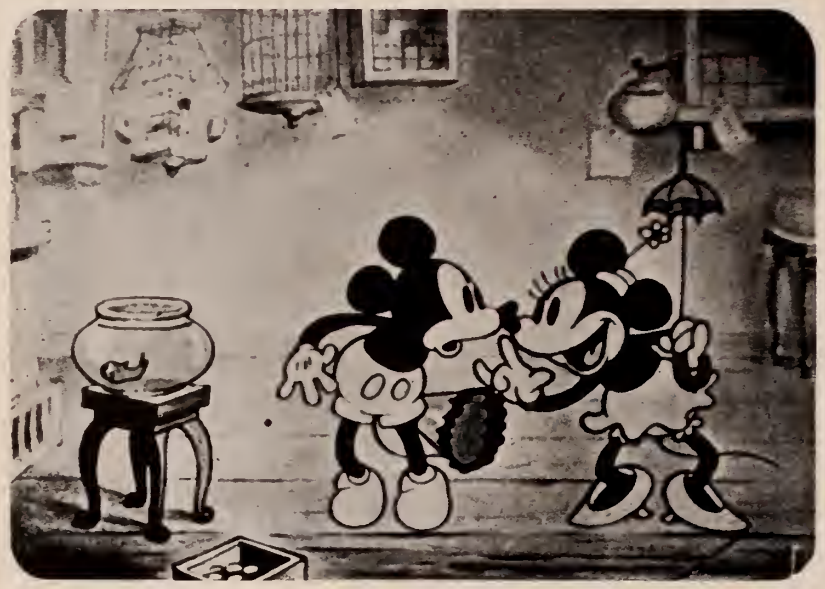
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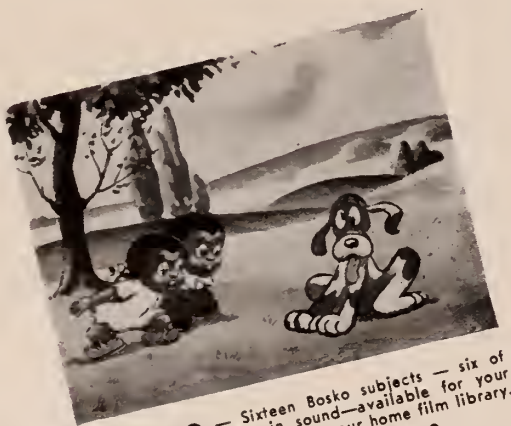
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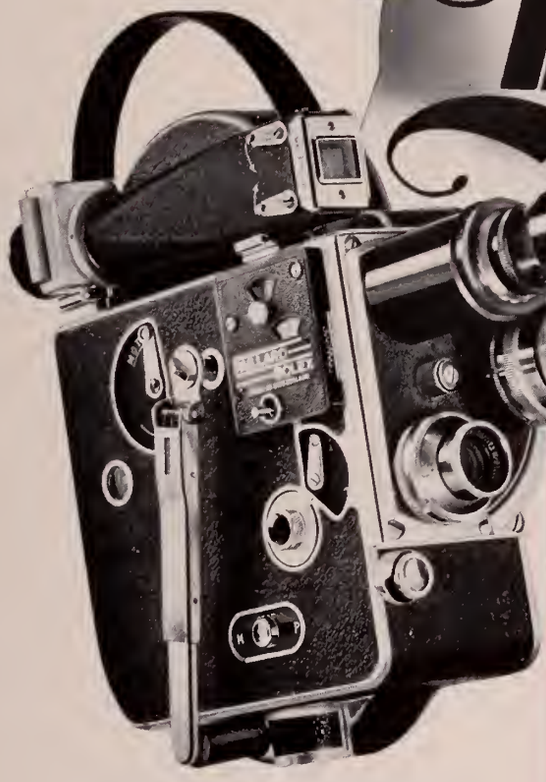
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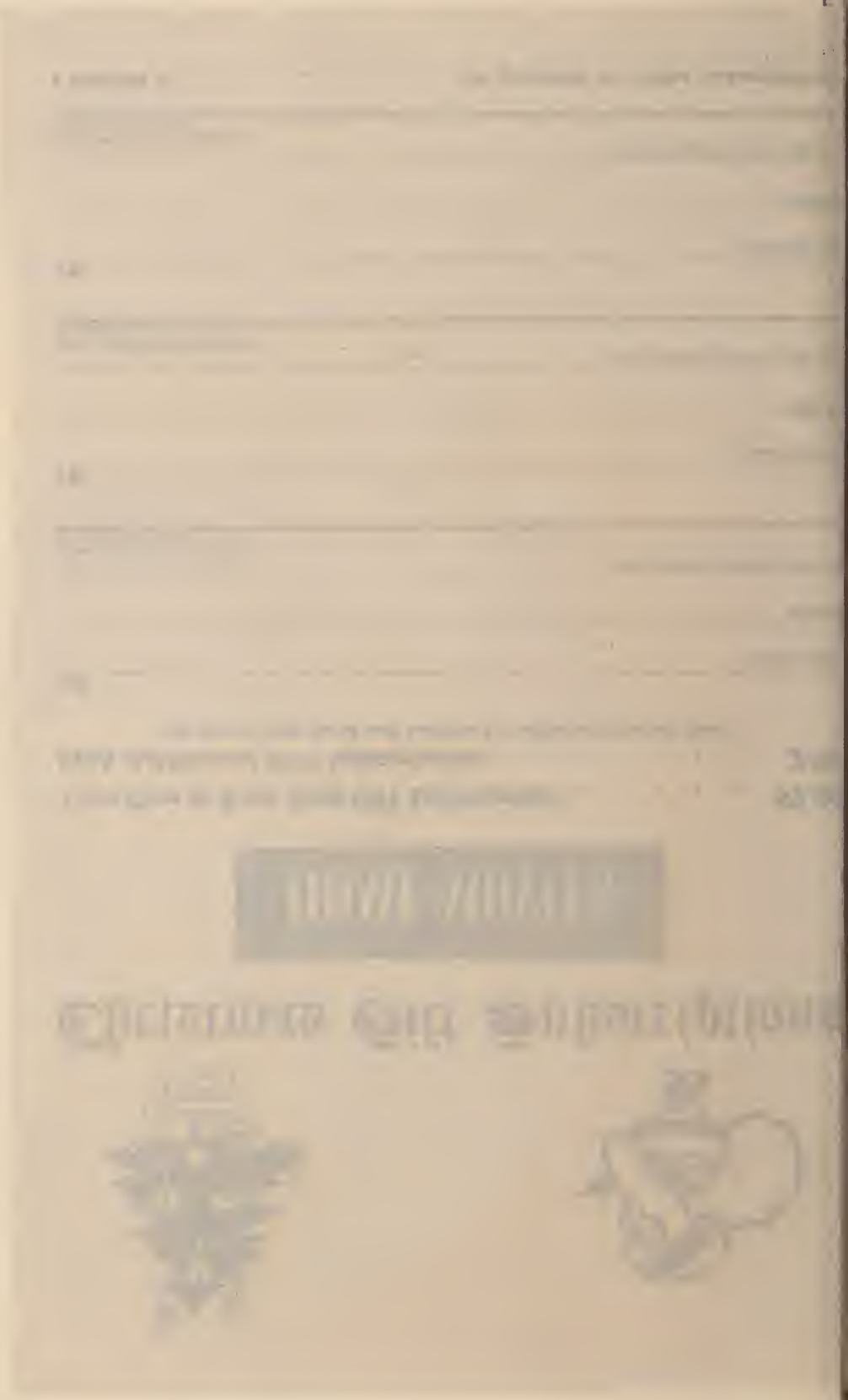
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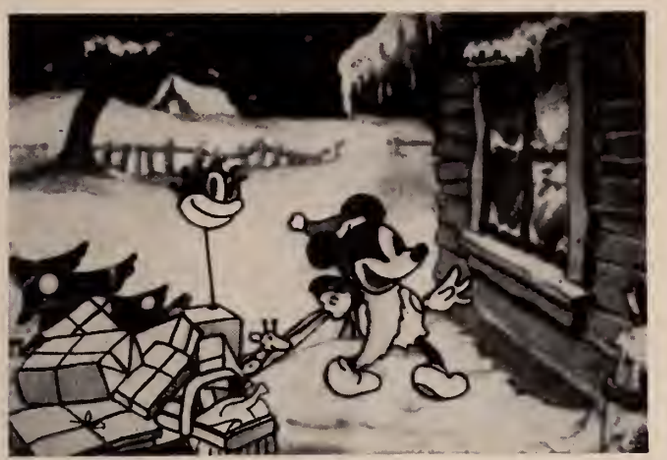
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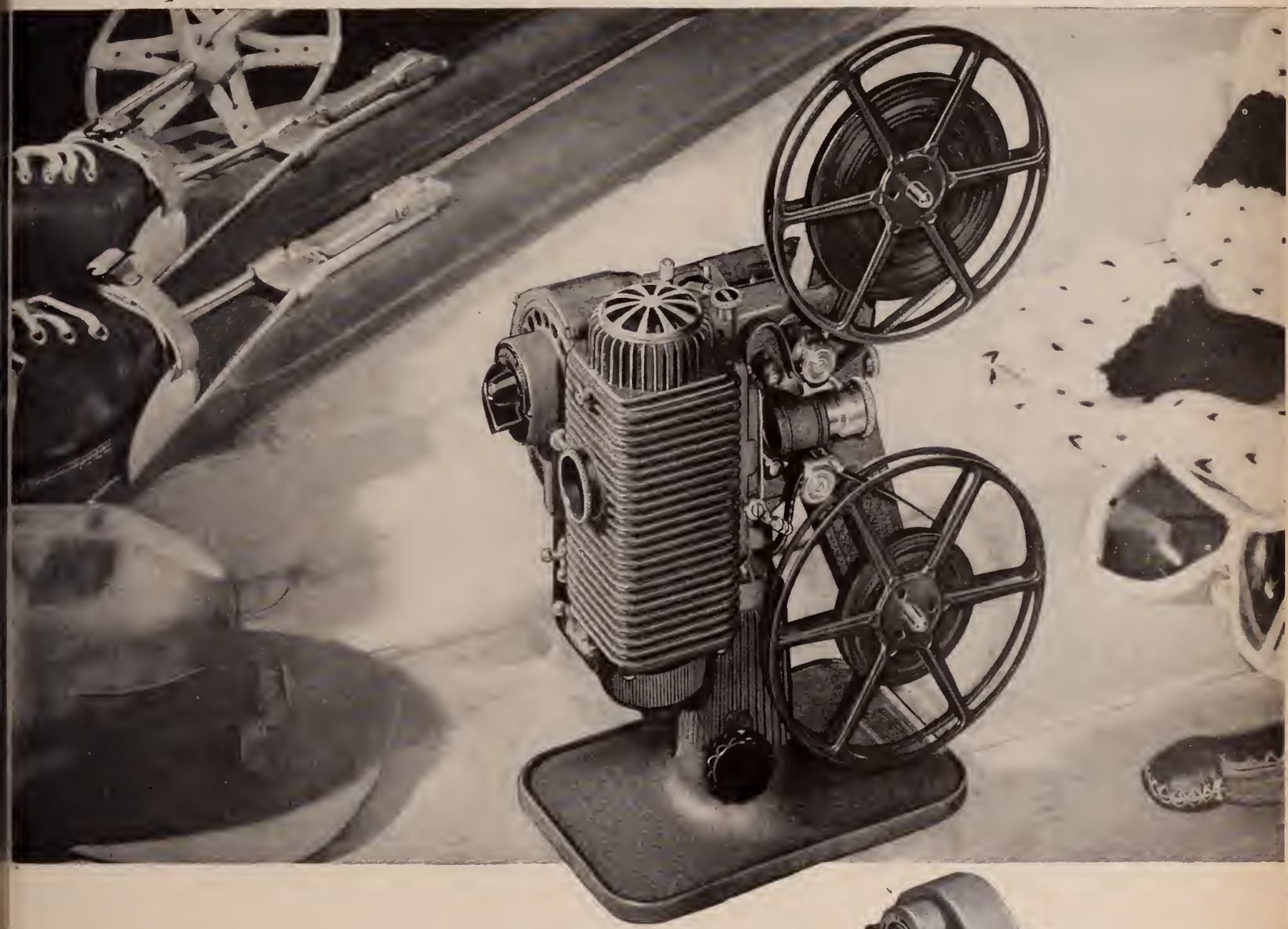


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REVIEWS... of Amateur films

By J. H. SCHOEN



VACATIONING AT FT. LAUDERDALE, 400 feet 8mm. Kodachrome, was filmed by Frank W. Dibble of Chicago, Illinois. The picture is an interesting study in that it clearly demonstrates how gags and continuity definitely enhance ordinary vacation movies that otherwise might be just a couple of reels of movie snapshots.

The picture begins with the main and credit titles superimposed over moving background scenes of a streamliner in motion. The opening scene shows the vacationers being met at the Florida station by friends. They are driven to their beach home. Then follows general scenes of the exterior of the home, of the people playing on the beach, etc. But in each of these, action was planned and photographed to make the scenes logical and interesting.

An interesting development is the way in which the camera shows a sudden change in weather. There are shots of dull skies, grey clouds and wind blowing strongly on the beach to contrast with the sunny skies and suntanned bathers basking in the sun shown in preceding scenes. The canvas of a beach chair flapping in the wind contrasts with the bathers now huddled around a hastily begun beach fire.

After this, there are scenic sequences picturing the many beauty spots in and around Fort Lauderdale, Florida, and each sequence is purposely filmed with people doing something of interest. Two gag sequences are introduced: one, at the beginning, shows the family's colored porter polishing the concrete shuffleboard deck on the estate. There are frequent cutbacks to this action, culminating in the ultimate exhaustion of the porter as he completes the job.

Farther on, one of the family obtains a green cocoanut from one of the palm trees and attempts to remove the hull. This action is strung along for several scenes, with frequent cutbacks to the man showing his inability to remove the hull. Eventually, the family porter, who has been watching the man's fruitless efforts, takes the nut and removes the hull in the established "native" manner.

Photography is very good. There is some repetition of shots in the running gag sequences which can be eliminated in re-editing. Subtitles are plentiful and well executed. A 3-Star merit leader was awarded the film.

JENNY AND THE WOLF, 200 feet 8mm. black and white, was filmed by P. T. Miller of Buffalo, New York. The story concerns an aged mother and her daughter alone on a run down farm on which the mortgage is due. John, a neighboring swain, has plans to lift the mortgage and comes to take mother to town to make the arrangements. Before departing, he consoles the daughter with the words: "I'll have something to ask you when I return."

While mother and John are in town, the villian who holds the mortgage appears at the farmhouse. He propositions the frightened daughter that if she will marry him, he will tear up the mortgage. She consents. Flinging some things into a handbag, she hurries away with the villian and both are married by the justice of the peace.

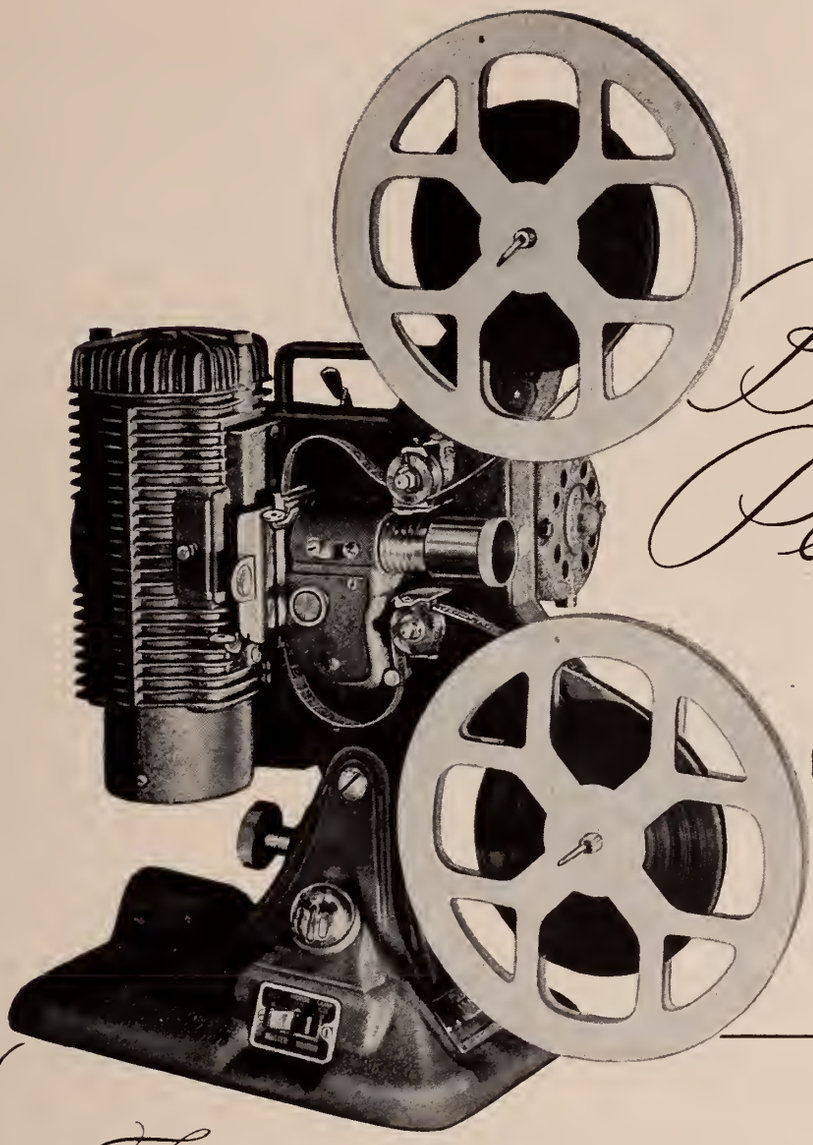
Mother and John return from town, find daughter's farewell note, and there



is much weeping on part of both. In the meantime, daughter's villianous husband is gambling and losing his shirt. A child is born. The husband is eventually killed in a card game row, and his wife returns home to mother with her child.

John, all forgiving, asks the daughter to marry him. She refuses because of what she has done. John shows her the sunset, tells her that her past is ended

• *Continued on Page 527*



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Q: I wish to alter a small home titler so that I can shoot titles of various sizes from distances of 20, 30, and 40 inches. What extra supplemental lenses will I need? I can get some lenses from a local camera store but these are marked for 22, 32, and 40 inch distances. Do these markings mean anything in diopters? Even the clerks at the camera store didn't seem to know.—M. C., Renton, Wash.

A: While it is possible to obtain supplemental lenses suitable for making titles at exactly 20, 30, or 40 inches, the difference in title area between 20 and 22 inches and 30 and 32 inches is so little, that we would recommend buying the lenses available at your camera store for these distances. There is no need to confuse you with the equivalent diopter ratings of these lenses inasmuch as they are already marked for their focusing distance — the vital information you need to know about them.

Q: Is it the considered opinion of experts that all home movie titles must have black backgrounds, and would there be any criticism if I used the regular reversal film obtainable from Eastman which would give me titles with white backgrounds with black letters from title cards made the same way?—A. H. P. Jr., Baltimore, Md.

A: The reason preference for titles with black backgrounds prevails is that they are easier on the eyes as compared with titles with white backgrounds and their attendant excessive glare from the screen.

If you desire to follow the latter method, would suggest you letter titles, not on white cards, but on cards of a subdued tone such as light blue, grey, etc., or use cards with a mottled background such as Eastman Kodak Company provide with their typewriter titlers. The same material, in larger size, may be had from a wholesale paper house.

Q: Can you tell me what causes some of my films to loose the lower loop during projection? It does not occur with all of my films although all have been exposed with the same camera?—M. McN., Tampa, Fla.

A: We had occasion to check this trouble recently with a movie amateur who owned a model 70 Kodascope. Close examination showed that the film failed to engage teeth of lower sprocket at point of splices with result that the pull exerted by the takeup reel pulled the film over this sprocket for several frames, the film then re-engaging with the sprocket.

Further observation showed that this trouble was not due to the projector design so much as to condition of the film and quality of the splices. The film in question had a tendency to curl in the opposite direction causing it to enter the sprocket with a wider loop than normal films. When irregular splices occurred, the fault was amplified. Films with this troublesome curl would probably give the same trouble with any projector with takeup gears of extremely small radius.

The remedy? Try soaking film in water and allow it to dry normally which should return it to normal pliancy. To do this, film must be wound upon a developing drum or rack, same as when it was processed.

Q: I recently purchased a Cine Extenar wide angle lens attachment—the type that is to be attached to front of the regular half-inch lens of my 8mm. camera. My problem is: how much more area will this wide angle lens include?—J. W., Chicago, Ill.

A: On the basis that the width of the field covered with a regular 12½mm 8mm. camera lens is 2/5 the distance from camera to subject, for wide angle lens of 6¼mm. the width of field would be 4/5 the distance. In other words, if subject is 10 feet distant, the width of field with 6¼mm. wide angle lens would be 8 feet.

Q: I recently heard the statement that faster film permits making sharper pictures. Why is this so?—H. B. T., Pocatello, Idaho.

A: The statement was probably based on the fact that the faster the film emulsion, the smaller the stop that can be used as compared with slower film. As the lens stop is decreased in size—to f/11 or f/16, for example — image sharpness increases due to greater depth of focus as compared to that given by an exposure of f/3.5 or f/5.6.

Q: In connection with the developing of color film as outlined by Mr. Moen in the March issue, can you tell me where I can obtain the chemical diethel-paraphenylene-diamine-hydrochloride? R. H. P., Binghamton, N. Y.

A: The most likely source of supply for this chemical is the Chemical Sales Division of Eastman Kodak Company, Rochester, New York. This subsidiary of Eastman Kodak not only handles the chemicals manufactured by the company itself, but also acts as the selling agent for most of the small chemical plants and laboratories in the United States. The CSD is probably the best source of supply for all experimental and hard-to-get chemicals, though at this time, delivery may be a little slow due to war demands. The catalog number of the chemical in which you are interested is 1374.

Q: I have built the titler illustrated and described in your book, "How To Title Home Movies." I want to shoot some trick titles with my camera inverted. If I invert my camera and mount it on the regular camera platform, how can I be sure that the lens is centered accurately on the title board? F. B., Santa Cruz, Calif.

A: The easiest method to follow is not to invert your camera, but invert your title card instead because the title card holder is already centered with the camera. Where block letters or ornaments are to be animated, set the titler erect so that camera shoots down on the title board vertically.

Q: I have been wanting to make a gadget for my Bolex H-16 camera that would enable me to make accurate wipe-offs, timed fades, and dissolves. Is it possible to purchase such a gadget or could you send me plans for building one?—J. E. F., Richmond, Va.

A: No special gadget has been marketed for this type of work with the Bolex; however, the Baia Cine Transito, Jr., and the Bool Cine Fader, are two gadgets that may be attached before your Bolex for obtaining the effects you desire. While war production stopped the manufacture of these two items some time ago, it is still possible to buy them from some camera stores or second-hand.

In addition to the above, a necessary attachment is a single frame counter for your camera to enable you to count the number of frames it is necessary to windback in making lap-dissolves, wipes, and trick effects. The American Bolex Company, Inc., also manufacture such a device for their cameras. If you cannot obtain one, you might study the home-made frame counter Paul Kassen of Los Angeles constructed for his Bolex and which is described at length in the September, 1944 issue beginning on page 365.

Q: I have a General Electric Exposure meter, but whenever I see reference made to the emulsion speed of films, the speed is invariably in terms of "Weston." Please give a list of comparative emulsion ratings for my meter.—E. S., Brooklyn, N. Y.

• *Continued on Page 521*

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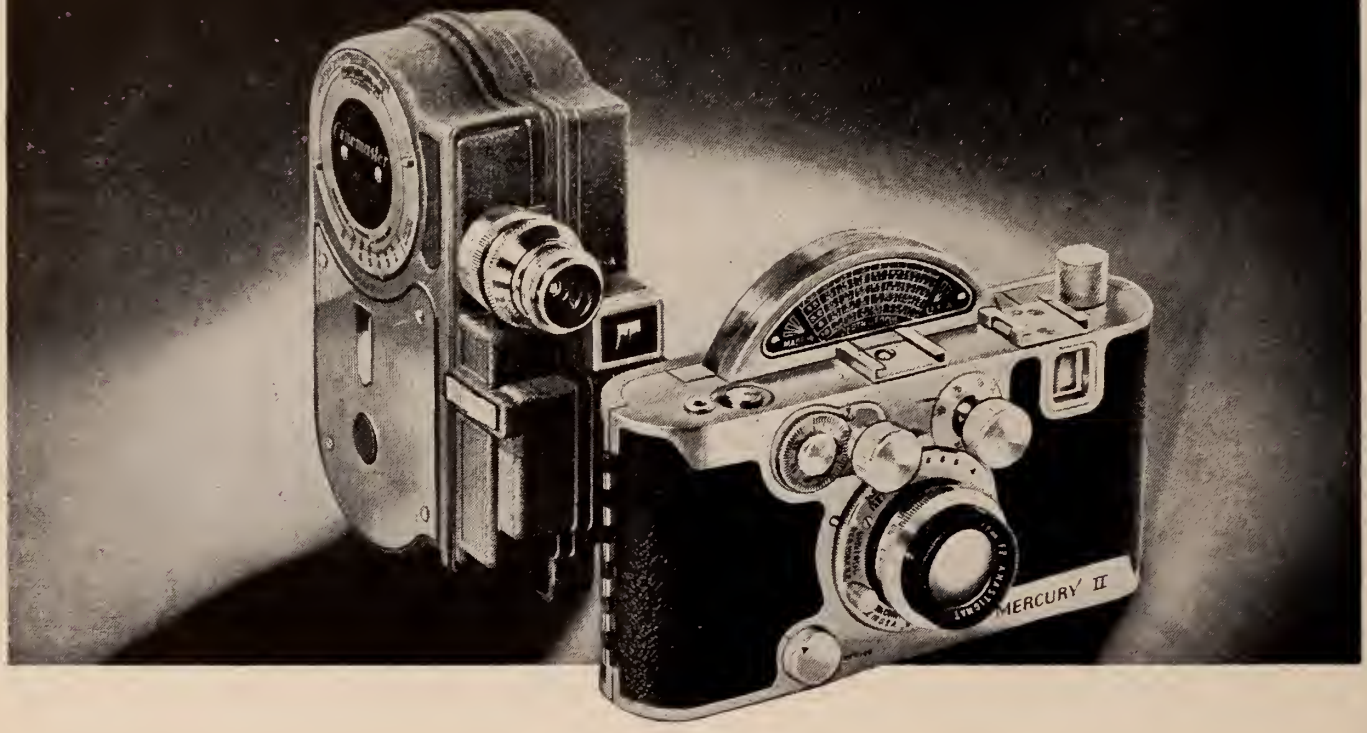
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HOME MOVIES

Published in Hollywood

DECEMBER 1944



• Picturing the youngest member of the family posting his letter to Santa is a logical beginning for your Christmas movie.

IDEA FOR THIS YEAR'S CHRISTMAS MOVIE..!

BY CURTIS RANDALL

• **For the Beginning Amateur**

"IT WOULDN'T be Christmas without the children," is an expression invariably heard as the holidays approach, to which we might add: ". . . and Christmas won't be complete without movies of the youngsters." If there are children in the family, it is pretty certain that your movie camera will be fairly busy all day Christmas focusing upon the children's activities as they explore their new toys, visit with neighbor children, and take part in family festivities.

But what about continuity for these movies? Certainly, the day is past when we can be contented in making simple random shots of people and things as the urge occurs. Today, we follow a more objective course. Now there's a pretty set routine for a Christmas picture that has been used successfully with variations by many movie amateurs, but which still is a good story pattern to follow for the movie amateur shooting his first Yuletide film picturing Christmas from a child's viewpoint. It will insure continuity which is the all important ingredient of any motion picture, yet it allows unlimited latitude for improvisation.

Here is the story in brief scenario form:

Title: *Bobby's Christmas—1944.*

Medium shot: Living room. Mother seated in club chair, reading to Bobby in pajamas seated on her lap.

Closeup: of book, showing title: "The Night Before Christmas."

Medium closeup: of Bobby listening intently as mother reads.

(Note: If the filmer is prepared to make a dolly or "trucking" shot with camera mounted on some vehicle that will roll smoothly over the floor, begin the picture with camera focused in closeup on the book, then dolly back with camera until mother and child are revealed in the scene. This will require adjusting focus of lens as camera is moved away from subjects.

Medium shot: Same as first scene. Bobby has fallen asleep. Mother closes book and lays it aside; rises with Bobby and exits through door leading to nursery.

Medium closeup: Mother lowers Bobby into crib, tucks covers about him, and exits as scene ends in a fadeout.

(Required here is a transitional shot to bridge the lapse of time between evening and the next morning. It can be a closeup of a clock showing the hands rotating faster than normal to indicate the passage of the hours; it can be an exterior night shot filmed at dusk, showing snow falling and bright lights in the windows; or it can be a shot of Bobby's Mother and Dad trimming the Christmas tree. At any rate, it should end in a fadeout.)

Closeup: Fadein—on Bobby as he awakens the next morning. If the child is small, have Mother enter scene and lift him from crib. An older child can be shown scampering out of bed on signal from someone out of camera range.

Medium shot: If there is a stairway in the home, picture child scampering excitedly down stairs, then hesitate a moment at foot of stairs before proceeding into living room. An alternative is to show child peeking through slightly opened door. Seeing the gaily decorated tree, he dashes excitedly into the room.

• *Continued on Page 528*



Mrs. Earl Holbrook
LLOYD BACON TROPHY WINNER

THE imagination and creative genius so necessary to production of an entertaining amateur motion picture invariably runs parallel with the filmer's love of the arts. With few exceptions, accomplished movie makers have a strain of the artistic in their blood, with definite leanings toward creative writing, painting or music. In the case of Mrs. Earl Holbrook, whose pursuits include all three, it was music that led her indirectly to making movies.

An accomplished saxophonist, Mrs. Holbrook had forsaken her two instruments when matrimony cut short her musical career. Cherishing a desire to make movies and failing to arouse in her husband an enthusiasm for the hobby, Mrs. Holbrook disposed of her saxophones and with the proceeds bought an 8mm. camera and projector. Thus began her adventure in the hobby of making home movies that culminated in winning the Lloyd Bacon Trophy for 1944.

Mr. Holbrook was soon won over and took an active interest in making pictures with his wife. Together they joined the Los Angeles Southwest 8mm. Club, and that same year the club's officers announced a special contest for films on the subject of Christmas. Up to this time, Mrs. Holbrook had written and filmed six complete photoplaylets, was eager to enter into competition with other movie amateurs. With notebook and pencil placed conveniently on her nightstand, Mrs. Holbrook plotted her film story while lying abed nights, occasionally switching on the light and scribbling a memo as ideas came to her.

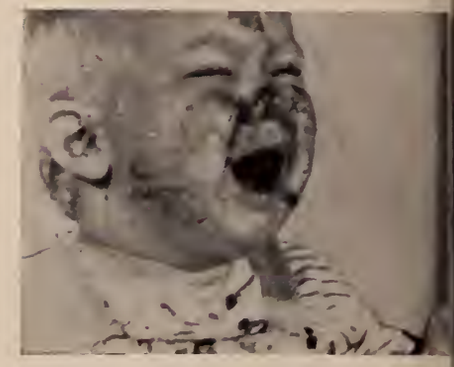
What ultimately emerged as the completd picture is now history. "Calumet's Christmas Contest" won first prize in the club's contest, led directly to Mrs. Holbrook receiving the club's annual trophy for most consistent performance in movie making — which meant winning most of the first awards in the club's monthly competitions.

There's an interesting sidelight on the fact Mrs. Holbrook's films are invariably humorous. Soon after starting to film movies, she was attracted by Home Movies' campaign among amateurs to organize showings of films to shutins. She knew of several shutins and knew well how they would enjoy having movies brought to them. Together with her husband, she made nightly visits to these shutins and screened for them the several pictures she had made. For subsequent showings,

• *Continued on Page 529*



CALUMET'S CHRISTMAS CONTEST, Lloyd Bacon Tr winner by Mrs. Earl Holbrook, Los Angeles, Calif.



BABY'S BIG DAY (That's jam on her face!) 1st pl Family Films class, by John L. Young, Jr., Los Ang

1944 CONTEST

By J. H. SCHOEN

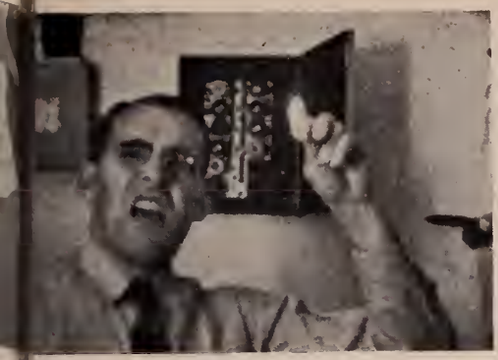
SURPASSING any of Home Movies' prewar film competition the 1944 Annual Amateur Contest closed with the largest entr of films on record. Still another record was the number of film submitted by women and the capture by a feminine 8mm. mov maker of the Lloyd Bacon Trophy for the best film entered in th contest. "Calumet's Christmas Contest," a former Movie of Th Month, won for its maker, Mrs. Earl Holbrook of Los Angele the annual top award sponsored by Lloyd L. Bacon, Hollywoo motion picture director and producer, and long-time champio of the serious movie amateur.

Amateur filmers competing in the contest have been awarde a total of fourteen trophies, and thirty-five, who did not quit make the winner's circle, have been awarded Honorable Mentio certificates. First, second, and third place trophies were awarde makers of pictures submitted in each of the three divisions — scenario films, documentary films, and family films. Four speci trophies were awarded amateurs for outstanding achievement i photography, editing, titling and sound. The contest was open t both 8mm. and 16mm. films and both sizes were admitted an judged on an equal basis.

Following Mrs. Holbrook's Lloyd Bacon Trophy film, th division winners were as follows:

Scenario Class

1st place: *Conscience,* 250 feet 16mm. black and white, by H M. Sonneborn, Glendale, Calif.



AS YE SOW, 2nd place, Scenario class, by W. D. Garlock, Hollywood, Calif.



CONSCIENCE, 1st place, Scenario class, by H. M. Sonneborn, Glendale, Calif.



TRIAL AND ERROR, 3rd place, Scenario class, by Lon Wadman, St. Louis, Mo.



RANDOM RECOLLECTIONS, 2nd place, Family Films class, by George A. Valentine, Glenbrook, Conn.



A TRAMP IN THE WOODS, 3rd place, Family Films class, by Mrs. Pat Zimmerman, Milwaukee, Wisc.



AN ANCIENT ART, 1st place, Documentary class, by M. D. Taylor, Stockton, Calif.

WINNERS

Amateur Filmers Awarded Fourteen Trophies; Thirty-five Receive Honorable Mention . . .



BRASS VALVES AND CASTINGS, 2nd place, Documentary class, by John A. Wiegand, Anniston, Ala.



DESERT PLAYGROUNDS, 3rd place, Documentary class, by Paul Kassen, Los Angeles, Calif.

2nd place: *As Ye Sow*, 300 feet 8mm. black and white, by W. D. Garlock, Hollywood, Calif.

3rd place: *Trial and Error*, 200 feet 8mm. black and white, by Lon Wadman, St. Louis, Mo.

Family Films Class

1st place: *Baby's Big Day*, 200 feet 8mm. Kodachrome, by John L. Young, Jr., Los Angeles, Calif.

2nd place: *Random Recollections*, 180 feet 8mm. Kodachrome, by George A. Valentine, Glenbrook, Conn.

3rd place: *A Tramp In The Woods*, 200 feet 8mm. Kodachrome, by Mrs. Pat Zimmerman, Milwaukee, Wisc.

Documentary Class

1st place: *An Ancient Art*, 350 feet 16mm. black and white, by M. D. Taylor, Stockton, Calif.

2nd place: *Brass Valves And Castings*, 300 feet 8mm. Kodachrome, by John A. Weigand, Anniston, Ala.

3rd place: *Desert Playgrounds*, 400 feet 16mm. Kodachrome, by Paul Kassen, Los Angeles, Calif.

Honorable Mention

Agent Unreported, 300 feet 8mm. black and white, by Walter E. Smith, Decatur, Ala.

Animal Antics, 225 feet 8mm. black and white, by Raymond J. Korst, Buffalo, New York.

Blackout, 400 feet 16mm. Kodachrome with sound on film, by Laura Archera and Virginia Pfeiffer, Hollywood, Calif.

Bohemian Baloney, 200 feet 8mm. black and white, by Werner Henze, St. Louis, Mo.

Bring Back Tomorrow, 400 feet 8mm. Kodachrome with selection of musical recordings, by Andy Potter, Los Angeles, Calif.

Carnival Of Color, 400 feet 16mm. Kodachrome, by Frank Knaus, Los Angeles, Calif.

Ceramics, 200 feet 8mm. Kodachrome, by Lorin E. Smith, Long Beach, Calif.

Cinderella, 100 feet 16mm. Kodachrome, by Leo Caloia, Los Angeles, Calif.

• *Continued on Page 522*



• San Jose Movie Club officers reviewed over 4000 feet of 8mm. movie film in selecting the 12 films screened in the club's first Annual Cine Salon. Pictured (left to right) are: Dr. Edward E. Potwin, Secy., A. W. E. Richter, Pres., and Tom Costley, Salon Chairman.

Annual Salon Features Select Amateur Films

By EDWARD E. POTWIN
Secretary, San Jose Movie Club

OUR FIRST Annual Home Movies Salon was so successful we believe other movie clubs will be interested in knowing something about it. Far too few people have opportunity, these days, to see on the screen the really fine efforts turned out by amateur movie makers, and the Annual Salon of the San Jose Movie Club, therefore, is dedicated to spreading the pleasure of amateur movies among a wider circle of enthusiasts in this part of California.

The whole thing started when we put on a "gadget night" as our big annual event last year. The event was rather mildly publicized with not too much pressure exerted upon the local press for space. Every club member that had either a commercially made or home built cine gadget was asked to put it on exhibition on "gadget night." To make the event attractive to the public, we included, as an added feature, a screening of some of the best pictures made by our club members.

While the gadget display was a decided success, the exhibition of films proved the most popular, both with club members and the general public. The pictures were screened in a medium size office room. Seeing so many people crowding into this small room to view the films convinced us that we had made a mistake by not featuring, as the major attraction, the showing of films instead of the display of gadgets.

Several rows of hard seat chairs were assembled in the room and there was no ventilation. But this didn't discourage our guests. The only way we could clear the room to make room for others was to turn on the lights and announce that the show was over. This unprecedented interest in amateur-made movies convinced us that here was the thing to feature in our big annual show for 1944. We decided right then to conduct an annual salon showing of amateur films.

Our first Annual Salon was successfully conducted on the evening of last September 20th. Remembering our experience with ths little office room last year, we searched about for a more appropriate auditorium in which to present the films. We obtained use of the Science lecture room at the San Jose State College. This is a typical lecture room, seating about 250 persons, and equipped with a large Da-lite beaded screen permanently set up on the front wall of the room. In addition, the room featured modern air conditioning.

In preparing our program this year, our-biggest problem was selecting the pictures to be shown. Obviously, in these days of film shortage, there were few new films to be offered by our club members, so we began a search among the various amateur clubs throughout the country, circularizing several whom we believed had good films to offer. We also checked the recent issues of Home Movies and gathered a list of names of the most interesting films reviewed by the editors. The makers of these films were then invited to send their films to us for the salon showing.

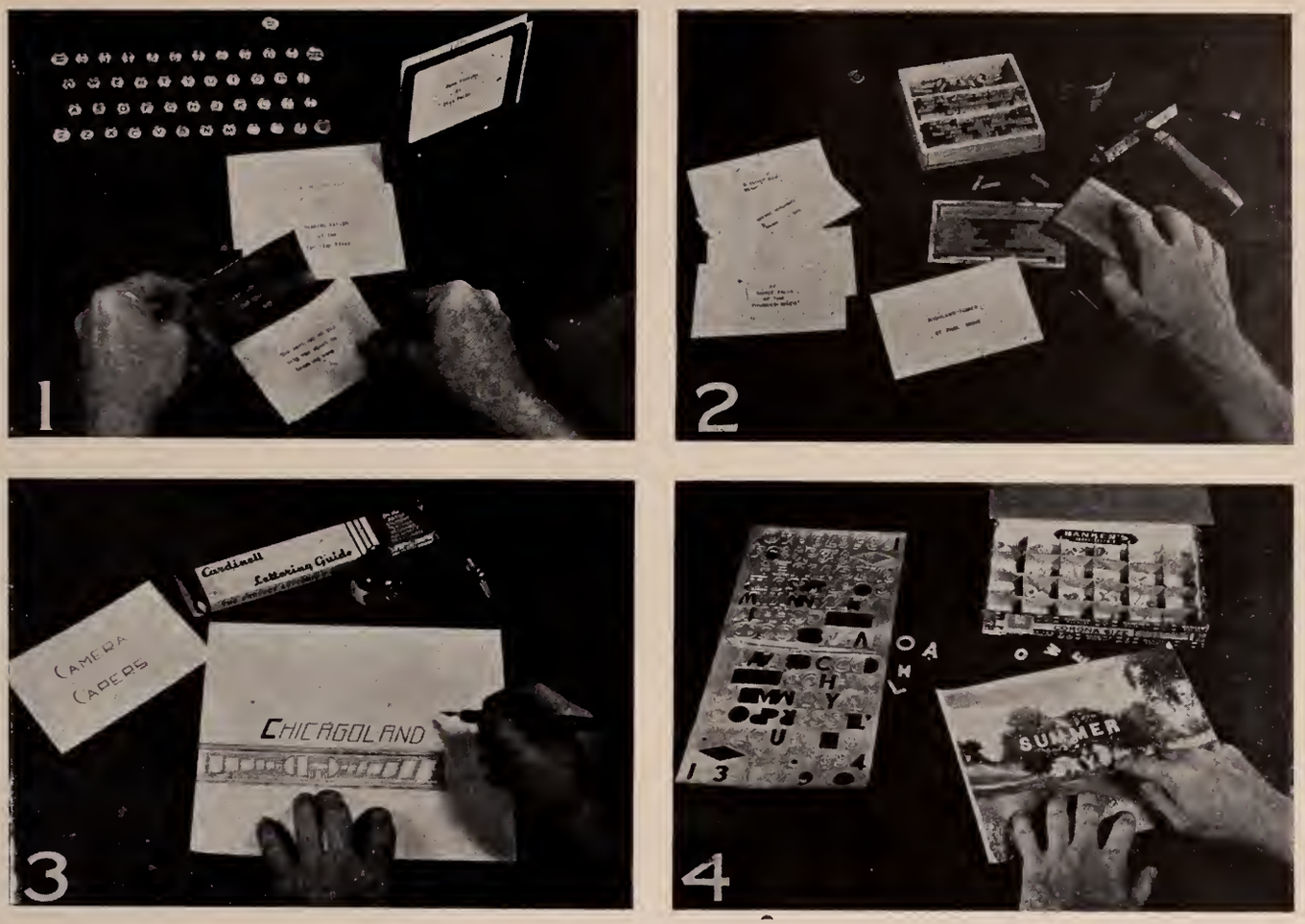
The response was amazing and gratifying, indeed. In no instance was our request for a film turned down. To have a movie amateur residing as far away as Cheektowaga, New York, as in one instance, respond promptly saying he was happy to loan the film and that it was already on its way, was the sort of cooperation we had wished for but did not readily expect.

Our program committee reviewed over 4000 feet of 8mm. film in selecting the program of 12 films for a 2 hour show. As there were more films of the photoplay type, we screened a number of them at a subsequent club meeting for the benefit of members. In this way, we were able to leave the other types of subjects for the salon program.

On the evening the Salon was held, the program chairman was introduced by the president of the club. He acquainted the audience with the limitations of the amateur in producing movies, then described briefly, the films that were to be shown, giving the reasons why they were especially selected for the honor of being exhibited in the Salon.

A portable radio was set up near the screen and this was wired to a remote control turntable located near the projectors at back of the room. A series of records were played on the turntable to furnish appropriate background music especially selected for

• *Continued on Page 526*



• Here are four easy methods which almost any movie amateur can follow to letter his title cards: 1—typing, 2—printing from type, 3—hand lettering using lettering guides, and 4—with movable block or die-cut letters.

FOUR EASY WAYS TO LETTER YOUR TITLES

BY GEORGE CARLSON

• For Beginner and Advanced Amateur

IN ATTEMPTING to analyze the reasons why many amateurs are negligent in the matter of adequately titling their films, we find that the majority are stopped cold by the task of *lettering* the title cards. Shooting the titles, it seems, is relatively easy. It's making up the title cards many find most difficult.

Actually, lettering the title cards should be easiest of all. If the amateur is not skilled with a lettering pen, there is the typewriter. If he has not access to a typewriter, he can buy cut-out and block letters of various styles and substances and simply arrange the title words on a card much the same as he did with alphabet blocks when a child. For the more enterprising, there is printer's type to be had from which the amateur may print his title cards in a neat professional manner.

The four most popular methods for making amateur movie titles are illustrated in the pictures above and are further described as follows:

Figure 1—Typewritten titles cards are for use in the small metal "typewriter" titlers. For clear cut lettering the typewriter should be set on "stencil" or the ribbon should be removed and the typing done thru a fresh piece of carbon paper laid over a white or light colored card. The black lettering on a white background results in white lettering on a dark background when filmed on positive film and developed as a negative. Using reversal film, the result would be the same as the original card. Contact prints from suitable still picture negatives and made on a matte surface paper can be used as a background and the typing of title text done on a light area of the picture. A simple way to produce white letters on a dark background for use on reversal film is to type the black letters on tissue paper. Use this as a negative to make positive print photographically on sensitized paper. The tissue will produce a nice mottled effect in the background.

Figure 2—Printed titles can be set by hand, locked in a simple homemade form and an impression on title card made from the inked type by hand pressure. There are many varieties of type faces available. Title cards may be ordered printed by a professional printer. However, the amateur can make his own by purchasing a font of type and spacers together with a tube of ink from a printer's supply store. A printing press is not necessary. The type can be locked in a homemade wooden form, as pictured, inked with the roller (a photo print roller will do) and the impression made on the title card by hand pressure with a felt covered block of wood. Inking of type is accomplished by first spreading a dab of ink from the tube

• *Continued on Page 523*





• In picture at left nice balance in lighting was achieved by use of two photofloods—one at either side of and a little above the camera, plus a photoflood in table lamp in background. In picture below, true natural lighting was effected by using one light unit high and at the rear, and another concealed in the fireplace.

Lighting Small Groups

Some Timely Tips For Amateurs Who Shoot Indoors

BY ERIK LARSON

• For Beginner and Advanced Amateur

THE difference between success and failure in shooting indoors often depends upon the lighting. Without the equivalent of the big, powerful lights employed in the professional studios, the amateur is invariably handicapped when trying to film a scene where the setting is too large for his meager photoflood equipment to cover.

How, then, can the amateur obtain successful lighting of his interior shots? Simply by not attempting more than his equipment is capable of covering. The amateur with two photofloods and Kodachrome film in his camera obviously will not have the exposure latitude to work with that another filmer will have who uses perhaps a half dozen No. 2 photofloods, one or two spotlights, and 64 Weston panchromatic film in his camera.

Last month we emphasized to readers the importance of properly placing lights when filming closeups of persons. This month we shall discuss the problems involved in lighting and photographing small groups in interior medium or long shots. First of all, the type of film in the camera will directly determine the lighting setup and probably set the distance from camera that subjects can be placed to be photographed satisfactorily. With slow film in the camera and an f:3.5 lens, there is a limit to the distance the lights can be placed from the subject. This means the camera must also be moved in closer if the lights are not to show in the picture. If, for instance, four No. 2 photofloods are used in good reflectors, an exposure meter reading might indicate the lights cannot be placed farther away than six feet from subject in order to produce a satisfactory exposure at f:3.5.

On the other hand, where extremely fast film is used with a camera fitted with an f:1.6 or f:1.4 lens, and four No. 2 photofloods are employed for illumination, the subject or subjects may be placed as far as 15 or 20 feet from the lights which would enable camera to be set back a corresponding distance, thus taking in a larger area of the set.

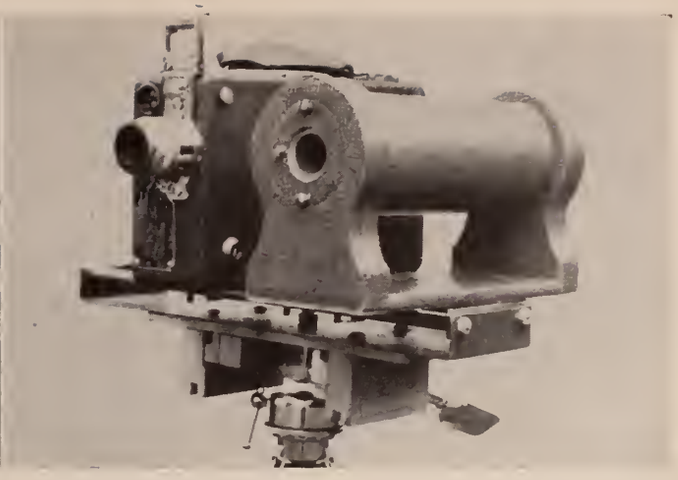
Often there is a tendency, where it is possible to work with the lights further back, to become lax in the placement of lights. It must be borne in mind at all times that *placement* of lights—their position in relation to the subjects they are to illuminate—is tremendously important. As pointed out last month, flat, harsh "front" lighting gives an inexpert appearance to films. Where lighting units are adequate and numerous, they should be distributed around the set to spread the light more evenly or to concentrate light upon certain areas or subjects when necessary.

Probably the most common amateur mistake, when placing lights to cover a group of two or three persons in a scene, is to get more light on one subject than another. The result is overbalance and uneven exposure. Fig. 1 is an example of good lighting of a small interior group. Except for the number 1 photoflood in the table lamp at the rear, only two photofloods in reflectors were used to light this scene. These were on standards and elevated well above heads of the groups so that the light has the appearance of coming naturally from some overhead fixture in the room. The illumination from the table lamp, in addition to providing a certain amount of back lighting, also

• *Continued on Page 520*



• Fig. 1—Lens, removed from Cine Kodak, is snapped in place on critical focuser and the unit shifted laterally for viewing scene through focuser.



• Fig. 2—Centering and focusing completed lens is returned to camera and camera shifted to taking position, i.e., to viewing position of focuser.

CRITICAL FOCUSER FOR THE CINE KODAK

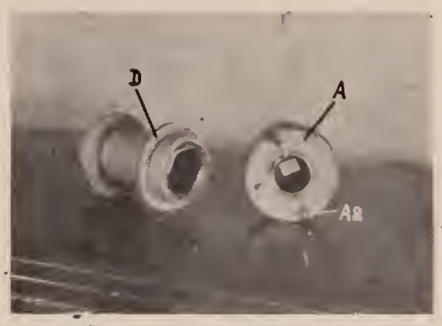
By ARTHUR M. SHARP

• For The Advanced Amateur

HAVE YOU ever looked through the camera viewfinder, found you had a swell angle for a wow of a closeup, or perhaps laid on the wet grass with your chin in the dirt, just to get your camera as low as possible for an unusual angle shot—only to find later you missed because you failed to account for parallax between the viewfinder and camera lens? If so, you can appreciate the importance of a critical focuser that permits lining the scene up visually directly through the camera lens. With the same gadget, centering camera on titles is also a cinch.

Now, of course, such a gadget is not commonly available for every cine camera, which is the reason I built the one pictured here for my model K Cine Kodak. The same type of gadget is readily adaptable to any one of the Cine Kodaks with demountable lenses—namely the 8mm. magazine model and the model 60, the model K and the 16mm. magazine Cine Kodak. In principle, the gadget operates this way: the lens is removed from camera and snapped in place on the focuser; the focuser is then shifted laterally to the camera's taking position and the lens focused upon the scene. The view taken in by the lens appears upon a small ground glass inside the focuser, and appears right side up through the eye-piece at the opposite end. After the scene is thus lined up and critically focused, lens is then returned to the camera, and the camera shifted back to taking position and the scene filmed.

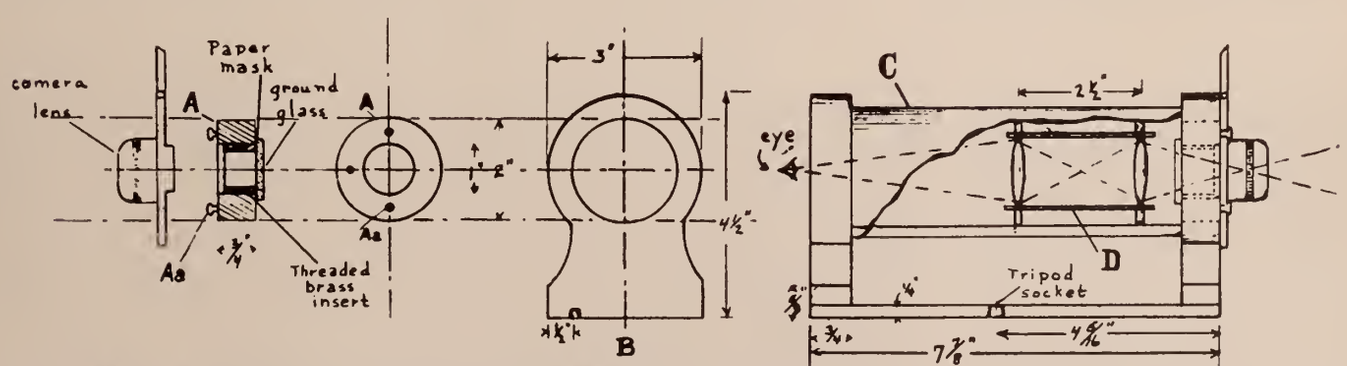
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• Fig. 3—The magnifying lens D that fits within the focuser tube, and the lens mounting A showing the mounting screws Aa and the film frame mask.



• Fig. 4—Another view of units A and D plus the unfinished focuser housing which was later covered with fabrikoid.



• Fig. 5—Detailed diagrams showing construction of the critical focuser. The same basic principles may be employed in building a focuser for other makes of cine cameras that provide for removal of lens.

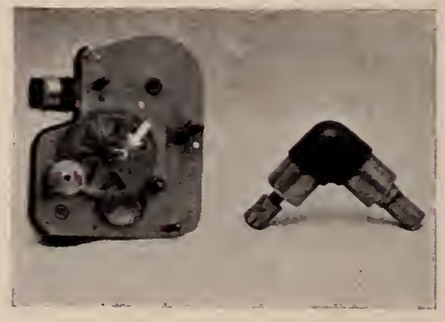




• Fig. 1 (above) and Fig. 2 (right) show author's apparatus for filming and projecting movies with lip-synchronized sound on discs. In Fig. 1, the camera is mounted above the recorder, ready for shooting a scence. Camera mechanism is coupled with the recorder and is turned by the recorder motor. In Fig. 2, playback turntable is coupled with projector so that both are operated by projector motor.

Synchronized Sound On Disc For Home Movies

BY L. E. MELOON



• Fig. 3—Motor mechanism of Univex 8mm. camera showing extended gear shaft (arrow) by which speedometer drive gear is connected with camera.

• For The Beginning Amateur

HIGH in the postwar expectations of of the 8mm. fan is synchronized sound. The manner in which it is to be applied, however, is still a matter of conjecture. Inasmuch as simplified sound-on-film recording for the amateur is remote even in the 16mm. field, there is little to expect in the development of this type of sound for 8mm. film. The amateur, therefore, must rely on his own ingenuity, at least for the present, in providing the means for obtaining synchronized sound for his films.

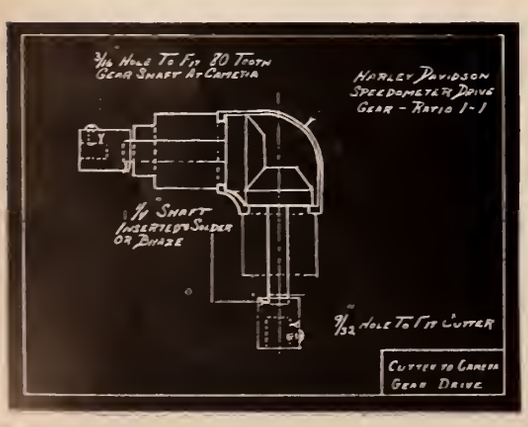
Movie amateurs who have explored the field of disc recording are turning out some interesting results in sound synchronized with 8mm. film either through use of stroboscopes or by coupling projector with the recording turntable. My experiments have been in the latter field.

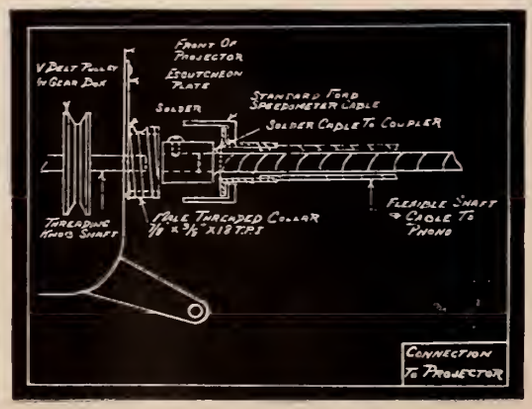
• Diagrams below show details of important mechanical changes in camera and projector. No. 1 is cross section of the speedometer drive gear assembly showing how same was coupled with turntable shaft and camera; No. 2 details assembly of small fittings in the projector hookup; and No. 3 gives dimensions of the turntable drive alteration.

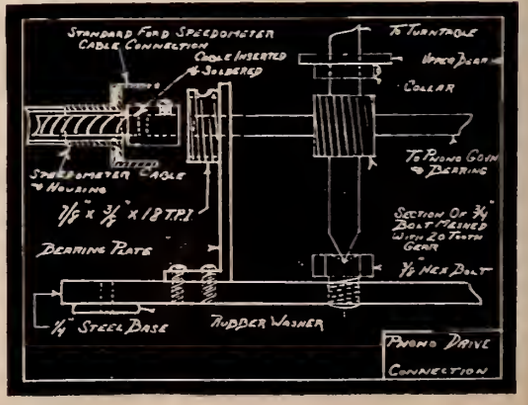
Remembering an old Univex 8mm. camera that was reposing in a drawer, I embarked on my project by applying a screw driver and pliers to see what made it tick. After sorting out the gears and odd parts that fell so easily into my hand, I decided the camera was expendable for a cause. I started counting gear teeth in an effort to reassemble the available parts in a ratio of 78 R.P.M., which was my turntable speed, to 960 R.P.M. at the shutter cam.

I came out with a lower shutter

• *Continued on Page 523*









● Close cutting—shortening of scenes to minimum—makes for faster action on screen of action scenes and sequences and this applies to everyday home movies as well as to serious photoplay efforts.

CLOSE CUTTING FOR FASTER TEMPO

By GEORGE W. CUSHMAN

● For Beginner and Advanced Amateur

IT HAS often been said that editing is the backbone of a motion picture. Certainly editing is one of the most important phases of motion picture production, since it is the manner in which the scenes are arranged by editing that enables them to tell a story.

It is when the amateur undertakes to make a serious story film, be it comedy or drama, that a full knowledge of film editing becomes all important. The efforts of too many amateurs fall short of their goal because they lack an understanding of cutting for faster tempo, of the secret of *shortening* their films to make them more interesting. All film editing, of course, is not concerned with cutting for faster tempo; but this phase of editing is being discussed here because it seems to be the least understood and also because it can do wonders in upping the interest and entertainment value of otherwise mediocre movies.

Fast tempo means fast movement. Therefore, only certain types of movies benefit from this type of editorial treatment, and these are mostly on the farcical or comedy side, or action dramas such as westerns, etc. There are two principal ways of creating fast tempo—the second being somewhat dependent upon the first: the first is to have originally filmed the action in fast tempo, and the second is to cut the action scenes short.

Fast action often will appear slow on the screen unless properly edited. Unless fast action scenes are carefully cut, they not only lose their punch, but drag interest in the story down with them. We are all familiar with the type of fast action that characterized the old Keystone and Christie comedies of silent picture days. It was the skill of the editors, past masters at cutting for quick tempo, that made these pictures so successful. This type of comedy is finding increasing favor among amateur groups producing club pictures in which the entire membership takes part. Perhaps you, too, may eventually try your hand on a picture of this type. If so, the following pointers on cutting for faster tempo should be of benefit:

In the Keystone comedy type of action, chase scenes should be filmed at half speed — 8 frames per second — so that action within these scenes is speeded up. Often just the sight of an actor running faster than normal in a ludicrous manner, or an automobile, motorcycle, etc., speeding along in the jerky style

● *Continued on Page 518*



● Western dramas and comedies rely on fast tempo editing for their success. Fight action, such as this, is usually presented in a sequence of short shots that vary between medium and closeup shots, rather than in one continuous shot from a single camera setup.

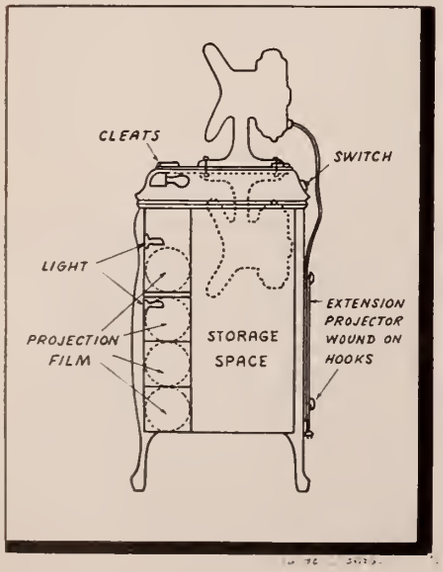
HOME MOVIES' experimental

Ideas for Cine gadgets, tricks and



Movie Cabinet

Accompanying photo and sketch show how I converted an old Victrola console into a combination film and projector storage cabinet and projection stand. I bought the old console from the Salvation Army salvage store for $1.50. Top of the lid was cut out and replaced with a panel of plywood to which was attached my projector. Fittings were added which would permit inverting the projector within the cabinet, when not in use, as shown in sketch. A ground glass panel with a small 7-watt nightlamp underneath furnishes threading light.

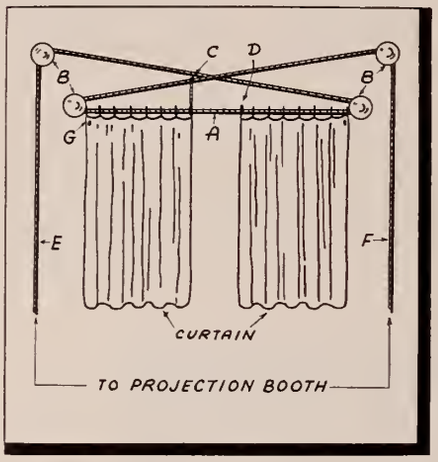


Four shelves were built into the cabinet to hold a total of sixty-seven 400 foot reels of 16mm. film. These were fitted with cardboard dividers and label holders which permit easy interchange of title labels when films are added to the library. On the doors at either side is a complete listing of titles corresponding with the numbered reels on the shelves.—*Russell E. Thorpe, Scranton, Pa.*

Curtain Control

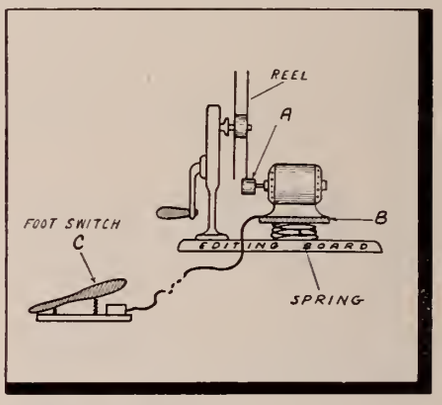
A professional touch for the home movie theatre is a proscenium curtain that can be opened and drawn from the projection booth without need for expensive electrical equipment. Illustrated here is a simple scheme by which the amateur may rig up a two panel stage curtain that may be operated manually from the projection booth.

A combination guide and curtain line



"A" is suspended taut between two pulleys "B" situated at either side of the screen or stage. The curtains are suspended from this line by means of curtain rings threaded on the line as shown. The upper right hand corner of the left curtain is fastened to a point on the top line as shown at "C" and the upper left hand corner of the right curtain is fastened to the lower line as shown at "D". This should be done while the curtains are fully drawn and overlapping slightly.

Thus when guide line is moved by drawing on the left control line "E" the curtains are opened; and are closed by drawing on control line "F" at the right. The control lines "E" and "F" run along top of walls of room or theatre through screw eyes to the projection booth. A wooden stop-block placed at "G" prevents curtain rings from fouling the guide-line pulleys.—*O. A. Nelson, Los Angeles, Calif.*



Rapid Rewind

Where editing of film runs into several reels, there is need for a source of power for operating the takeup reel. This can be furnished by an ordinary sewing machine motor hooked up as shown in drawing herewith.

The motor is first mounted upon a small wooden block which in turn is mounted upon a short spring of wide diameter attached to editing board. This serves to keep motor pulley against rim of takeup reel and thus furnish the traction necessary to turn the reel. Unless motor is already provided with a flat surfaced wheel of small diameter, this can be provided from a short length of broom stick and covered with a few turns of friction tape.

The customary foot control should be used to operate motor as this permits regulating speed with the foot, leaving hands free to handle the film.—*Henry M. Lodge, Colorado Springs, Colo.*

Leaders

An idea which serves a dual purpose is that which involves using white leaders at the beginning of reels and black leaders at the ends.

White leaders at beginning of reels serve to indicate reel is rewound and ready to project. Black leaders at end of reels provide a better "closing" of

cine workshop ★ ★ ★ ★

shortcuts contributed by readers

the film presentation. They allow time to switch off projector lamp and thus prevent the white flash that usually appears on screen when end of film passes through projector.—*I. J. Kalminson, Brooklyn, N. Y.*



Spotlight

In making movies or still pictures, the photographer often finds need for a small spotlight that will concentrate a beam of light on a small area. The small clamp-on type bedlamps, such as illustrated above, are ideal for this purpose. Simply replace the regular bulb with a No. 1 photoflood which will provide the necessary intensity of light.

Do not burn the photoflood longer than absolutely necessary because ventilation of the bedlamp is limited, never intended for high power lamps such as photofloods. — *Ted Bourgoyne, Baton Rouge, La.*

Emergency Aid

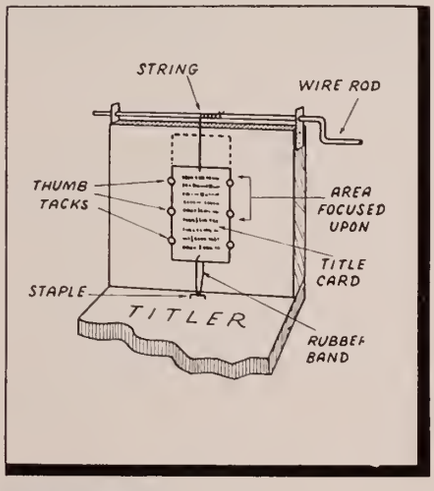
It is not uncommon for a splice to break after it has passed through projector gate, thus causing the break to go unnoticed and the film to pile up on the floor instead of going to take up reel.

A handy item in an emergency of this kind is a piece of soft flannel with which to clean film of dust as it is being wound back upon the reel. Fold flannel around film so it covers both sides and hold with fingers, applying just enough pressure to remove dust particles as film passes between the folds. A drop or two of carbon tetrachloride will insure removing all dust, dirt and oil.—*H. I. Jamison, Toronto, Ont.*

Home Movies Index

Now that binders for Home Movies are temporarily unavailable, I have devised the following method for keeping my issues of Home Movies in order and readily accessible when information on a certain topic is desired.

The last binder I purchased provided for easy removal of the magazines. All of the issues, except the December number, were removed and stored upon a book shelf in my library along with the January to November issues of previous years. Then all the December issues, which carry a complete index to Home Movies' contents for each year, were assembled and locked in the binder. This gives me the most important issues bound together in one volume for quick reference. The issues needed for reference may quickly be had from the storage shelf. — *L. P. Crawford, Los Angeles, Calif.*



Scroll Titler

If yours is a home made titler with a flat wooden title board, here is an idea for a simple scroll titling device that can be rigged up in a hurry. First add two metal supports at either side of top of title board, as shown, and pierce these to take a length of stout wire bent at one end to form a crank.

Press six thumb tacks about half way into the title board, as shown here, so that the card on which the lengthy title is printed will move smoothly between them. Punch a hole in bottom of card and loop a rubber band through it, securing the band to a small staple driven into baseboard immediately beneath the title card. Punch another hole at top of card. Tie a length of string to card at this point, then wind string upon the wire rod above until all slack is taken up.

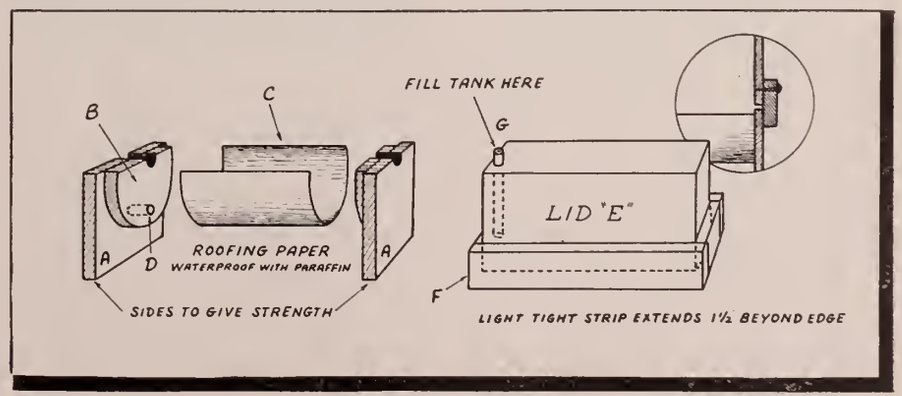
To produce the scroll movement, shoot the first lines of title for the required reading time, then wind up the string in a slow even motion until the last line of title is in full view within the picture frame. The frame area as focused upon by the camera can be marked on the title board along side the title card as a guide.—*Kenneth Burke, Mt. Vernon, N. Y.*

Daylight Processing

There is an increasing demand among home film processors for a "daylight" type film processing outfit similar in principle to that available for the still picture photographer. Accompanying sketch shows such a processing outfit which I recently built. Aside from winding of film on the reel, which must be done in total darkness when pan film is used, the rest of the reversal process may be carried on in full light. The developing tank is fully enclosed with a lightproof cover that allows reel to be revolved freely and the changing of solutions plus washing of film.

The two end blocks A are made of 1" pine as are the blocks B which are nailed to the A blocks and serve as a support for the sheet of linoleum or roofing paper which is curved and

• *Continued on Page 516*



NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches
★ Latest 16mm. and 8mm. Films for Home Movie Projectors

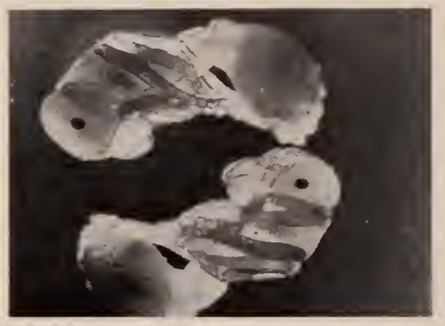


Toyland Adventure, recent release in Official Films' Jungle Jinks series of animated cartoons is a rollicking holiday film, the story of midnight magic in a toy shop when all the toys, dolls and wooden soldiers come to life for a royal good time. Here's an ideal gift for the movie amateur of the house or for a brother hobbyist building a library of home movie films. Subject is available in the usual assortment of sizes in both 8mm. and 16mm. plus a special 16mm. sound version from Official Films, Inc., 625 Madison Ave., New York City 22.



Bombardier, feature-length 16mm. black and white sound production by R.K.O. Pictures. Features Pat O'Brien, Randolph Scott and Anne Shirley. Story portrays a friendly professional rivalry and a warm four-cornered romance interwoven with a thrilling inside story of the development and use of America's great secret weapon, the modern bombsight. This picture ties right in with historic events and current headlines. Distribution is by Walter O. Gutlohn, Inc., 25 West 45th St., New York City 19.

Castle Films, Inc., are concentrating their attention this month on exploiting their extensive library of news, comedy and cartoon subjects for Christmas gifts. Camera stores, and others normally distributing Castle Films are making special demonstrations this month of Castle Films with the object of supplanting needs of Christmas shoppers who no longer find available the usual array of items for yuletide gifts. Films can be counted upon as near the top of the list of wants by the projector owner and are certain to find their way into more Christmas stockings this year than ever before.



Life of The Ant—1 reel 16mm. black and white sound, is a new nature study film that presents the full life-cycle of the ant from egg to maturity. Remarkable microscopic photography shows development of embryo and, later, details of jaws, legs and other parts of the ant's anatomy. The building and defense of homes, the foraging, care of young and many other details are graphically shown. Film is available for outright sale from Bell & Howell Filmosound Libraries, 1801 Larchmont Blvd., Chicago 13, Ill.



Frontier Bad Men, 8 reels 16mm. sound is a Universal western outdoor drama featuring Robert Paige, Anne Gwyne, Dianna Barrymore, Leo Carrillo and Andy Devine. The story revolves around a cattletown conflict with rustlers and has many surprise twists. The film will be available, after February 6th for showing to approved non-theatrical audiences, from Bell & Howell Filmosound Libraries, 1801 Larchmond Blvd., Chicago 13, Ill.



You'll Have To Swing It is one in the new Series of 100 foot 16mm. "Soundies" which features the inimitable Jerry Bergen as Mr. Paginini leading an orchestra which insists on going 'swing.' Lovely Jeri Sullavan is the girl who sings the vocal with tremendous appeal. Then there's that loose-kneed dance king, Joe Bonelli, who adds his eccentric steps to the fun, making this one of the liveliest and entertaining "Soundies" of the new series. Distribution is by Walter O. Gutlohn, 25 West 45th St., New York City 19.



South of Pango Pango is an 11 reel 16mm. black and white entertainment film starring Victor McLaglen and John Hall. McLaglen is cast as an unscrupulous adventurer who goes to the south seas in search of pearls. John Hall is the native leader of a group of expert pearl divers whom McLaglen double crosses in Hall's absence, which precipitates a spectacular fight. There's a love story intertwined, culminating in Hall wedding the daughter of the island chief after an adventure with one of the white girls brought to the island by McLaglen. Distribution is by Commonwealth Pictures Corp., 729 Seventh Ave., New York 19.

Hymnalogues—The tremendous success that followed release of the first series of Hymnalogues, has prompted the producers to enter production of a

complete new series numbering 22 in all. Among these are such well known hymns as "Blessed Assurance," "Blest Be The Tie," and "Beulah Land, Oh Beulah Land." In response to popular demand, there will also be included many well known American songs such as "Home On The Range," "Home Sweet Home," "Old Black Joe," and others sung by the Welch Choir, famous for its performance in the motion picture "How Green Was My Valley."

Producer and distributor of Hymnalogues is Song Book Of The Screen, 11316 Ventura Blvd., North Hollywood, Calif.

Abraham Lincoln, 10 reels 16mm. sound, running time approximately 94 minutes, star's Walter Huston in the title role and is considered the most authentic historical film of Lincoln's life ever produced. A study guide is available for educators which was prepared by Frederick Houk Lay, Ph. D., Department of English, Stuyvesant High School, New York City. Distribution is by Nu-Art Films, New York City.

Christmas Night is Official Films Christmas movie for 194-. The latest in the Jungle Jinks animated cartoon series, it stars Otto Soglow's "Little King" on a window shopping tour. A riot of fun follows when the King returns to the palace with two new-found friends to await the coming of Santa

WHERE TO RENT OR BUY FILMS



SOUND SILENT 8 OR 16

ALABAMA

BIRMINGHAM 1
Wilfred Naylor
1907 Fifth Ave. North

CALIFORNIA

BUENA PARK
Buena Park Photo Shop
877 Grand Avenue

HOLLYWOOD
Bailey Film Service
1651 Cosmo Street

Bell & Howell Filmosound Library
716 N. La. Brea Ave.

Castle's Inc.
1529 Vine Street

LONG BEACH
Tate Camera Shop
2819 E. Anaheim St.

LOS ANGELES
Films Incorporated
1709 W. 8th Street

OAKLAND
Walter O. Gutlohn, Inc.
Audio Films Co. Branch
4247 Piedmont Ave. (Zone 11)

SAN FRANCISCO
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H. L. 821 Market St. (3)

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro Street

COLORADO

DENVER
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 614 Denver Theatre Bldg. (2)

DISTRICT OF COLUMBIA

WASHINGTON
Bell & Howell Filmosound Library
1221 G St., N. W.

GEORGIA

ATLANTA
Russell C. Roshon Organizaiton
16mm. Sound Films Only.
Dept. H.L., 412 Connally Bldg. (3)

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bell & Howell Filmosound Library
1825 Larchmont Ave.

Films Incorporated
64 E. Lake Street

Ideal Pictures Corp.
28-34 East Eighth Street

Walter O. Gutlohn, Inc.
19 S. LaSalle Street (Zone 3)

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 188 W. Randolph St. (1)

LOUISIANA

NEW ORLEANS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 615 Pere Marguette Bldg. (12)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept. HM

Claus Gelotte, Inc. Camera Stores
284 Boyleston St., Opposite Public Gardens

Frank Lane and Company
5 Little Building

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 746 Little Bldg. (16)

Wholesale Film Service, Inc.
20 Melrose Street

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's "Rent-A-Reel" Service
5-7 Revere Road

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

MINNESOTA

MINNEAPOLIS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 535 Andrus Bldg. (3)

MISSOURI

KANSAS CITY
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 508 Midland Bldg. (8)

ST. LOUIS
Hacker Bros. Films
5207 Blair Ave. (7)

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 425 Louderman Bldg. (1)

NEW YORK

KENMORE
Nixon Camera & Photo Supply Co.
3044 Delaware Ave.

NEW YORK
Bell & Howell Filmosound Library
30 Rockefeller Plaza

Walter O. Gutlohn, Inc.
25 W. 45th Street (Zone 19)

Commonwealth Pictures Corp.
729 - 7th Ave.

Films Incorporated
330 W. 42nd St.

Heber & Fink, Inc.
12-14 Warren St.

King Coles Sound Service
203 E. 26th St. (Zone 10)

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc.
55 W. 48th St. (Radio City)

New York City—Continued

National Cinema Service
69 Dey Street

Nu Art Films, Inc.
145 West 45th Street

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 2204A RKO Bldg. (20)

NORTH CAROLINA

CHARLOTTE
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 601-02 Liberty Life Bldg. (2)

OHIO

CINCINNATI
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 412 Keith Theatre Bldg. (2)

CLEVELAND
Cineshop Film Service
3483 Lee Road

Collier Photo Sales
14213 Euclid Ave.

Collier Photo Sales
10901 Union Ave.

Koller's Home Movie Exchange
10104 St. Clair Avenue

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
James A. Peters
41 South Fourth St.

PHILADELPHIA
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 1507 Fox Theatre Bldg. (3)

PITTSBURGH
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L.,520 State Theatre Bldg. (22)

TENNESSEE

MEMPHIS
Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 838-40 Sterick Bldg. (3)

TEXAS

DALLAS
Walter O. Gutlohn, Inc.
302½ So. Harwood St. (Zone 1)

National Ideal Pictures, Inc.
2024 Main St.

Russell C. Roshon Organization
16mm. Sound Films Only.
Dept. H.L., 211 Guardian Life Bldg. (1)

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Each game includes 6 reels, each showing an actual horse race of eight thoroughbreds—numbered for betting. Choose a reel at random (the races are not numbered—no one knows the winners). Bets are placed with the cashier—paper money and betting tickets come with each game. Then you're ready to go! That's all there is to it, and, best of all—this game can be used over and over again—because you simply can't tell one film from another. So get set for the thrill of flying hoof-beats and place your order today.

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8MM SILENT (contains 6 separate reels) ☐ **$7.95**

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16MM SOUND (contains 6 separate reels) ☐ **$27.50**

at midnight. This delightful comedy is timely for the holidays and suitable for all audiences. It is available in the usual series of Official Films' sizes in both 8mm. and 16mm. including a special version in 16mm. sound. Catalog listing all subjects now available may be had by writing Official Films, Inc., 625 Madison Ave., New York City 22.

Liberty is a timely 16mm. one reel color film affording a dramatic and inspiring presentation of the American way of life. It documents in striking fashion the contrast between foreign "isms" and the democracy we enjoy, pointing toward the need for better understanding of the peoples who make up our nation. Distribution is by Walter O. Gutlohn, Inc., 25 Wst 45th St., New York City 19.

Experimental Workshop...

• *Continued from Page 513*

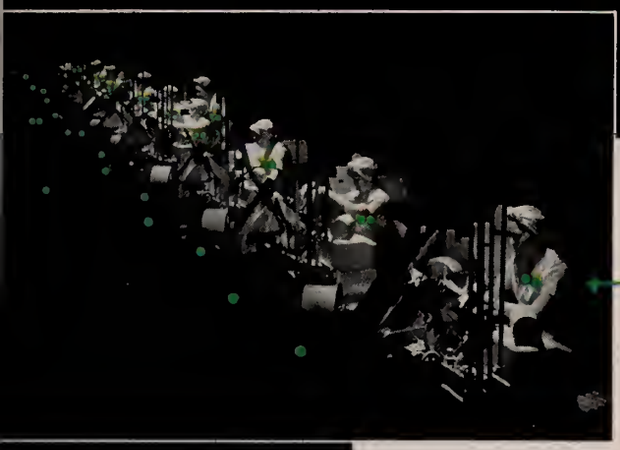
tacked to the blocks to form the trough for the solutions. Before applying the sheet of linoleum, waterproof glue is applied to curved edge of blocks B to form a watertight fit.

The developing reel is the customary open type made of two wooden discs with strips of wood dowel forming the supports for the film. A heavier wood dowel through the center provides an axle on which the reel rotates while in the developing tank. The two round grooves at either side of tank should fit the axle snugly to prevent light entering at this point. A length of rubber hose inserted at D allows for draining solutions.

The lid E is box-shape and made to correspond to size of the tank. A wooden cleat 1½" in width extends all the way around open edge of box and this forms a light-tight seal when lid is placed over the reel and tank. A short length of rubber hose—long enough to extend within 1 inch of bottom of tank—is inserted from top of lid and securely sealed against light leakage with cement or sealing wax. A coating of paraffin applied to inside of tray provides necessary waterproofing.

Dimensions have purposely been omitted in view of the varying requirements of amateur film processors. Tank and reel sizes, however, will depend upon the size of film used and the length of films to be processed. For 100 feet of 16mm. film, a reel 16" in diameter and 21" in length will be required; for 50 feet of 16mm. film, reel may be of the same diameter and only 11 inches in length.—*Frisco Roberts, Corpus Christi, Tex.*

These faint green dots are all you see where Kodak super films are made



But actually this is what is going on

These faintly luminous buttons . . . two marking a person, one a machine . . . are all you see in the "spooling rooms" at Kodak Park where Kodak's super films are wound on reels.

ENTERING one of the super film spooling rooms, you pass through a series of "light locks." As the last heavy curtain falls, you stand in tomb-like darkness . . .

The more sensitive the film to light, the more nearly absolute must be the darkness protecting it. Kodak's super films are sensitive almost beyond belief.

A low voice murmurs in the dark, "Watch out . . . watch out." Then you see a tiny green glow, like radium . . . two of them . . .

That, you are told, marks a person. One glow would be a machine. Then you realize that the room is eerie with the quiet movements of people and machines.

The people have learned to work by touch. "In training," in the light, they school themselves by describing aloud what they are doing . . . action by action. Thus:

"Pick up reel. Am I feeling the flange with my finger tip and the edge of the paper with my thumb? . . . Take off rubber band. Did I take it off downward?"

On and on like that. Ask one of them in the darkroom—in the room, for example, where Kodak Aerial Film is being spooled—how she likes this work. She answers, "I like it better than anything else. I know how important it is."

The Army and Navy get much of their information about the enemy from aerial photographs. With Kodak's super films, daylight pictures are made from as high as 40,000 feet . . . night pictures, by the light of flash bombs, from as high as 20,000 feet.

Amateur snapshooting always benefits from the continuing research and manufacturing skill which produce Kodak's super films. Kodak Super-XX Film, for snapshots at night, indoors, and for pictures under bad lighting conditions, is an excellent example of this. It is spooled in rooms exactly like those described above.

Another is Kodak Verichrome. Though less sensitive, and handled under red instead of green light, it is nevertheless turned out under constantly refined methods that make it the most reliable of all films for your everyday pictures.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



REMEMBER RED CROSS WORKER ESTHER RICHARDS?—how she was badly injured in the bombing of a hospital ship while caring for American wounded?—how she asked to be sent again to the front—was killed on duty at Anzio beachhead? A stern example to us at home. BUY MORE WAR BONDS.

Serving human progress through photography



From the the lips of photographers everywhere come many questions. Boiled down, most of them ask, "What can I look forward to in post-war photography?"



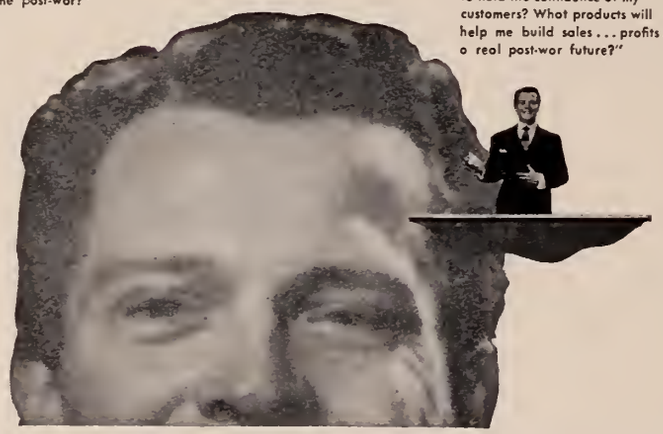
one of the big answers is KIN-O-LUX

● For — whether it's film or any of a number of a constantly growing line of superior photographic products — many proven under fire in the service of Uncle Sam — the name of **KIN-O-LUX** will be a guarantee of "more-for-your-money" value . . . quality . . . confidence. Look to **KIN-O-LUX** — for the future.

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105 WEST 40th STREET · NEW YORK 18, N. Y.

Coming into the picture are many new photographers keeping home-movie-fires burning for war-absent loved ones. After wartime curtailments . . . wartime substitutions . . . they wonder, "What's in store for us — come post-war?"

Uppermost in the minds of photographic merchants are these questions. "What products will I have to sell . . . to satisfy . . . to hold the confidence of my customers? What products will help me build sales . . . profits . . . a real post-war future?"





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40x40—1.95 48x48—3.00
58x72—5.50

ABBE FILMS
503 Fifth Ave. New York City

Close Cutting For Tempo . . .

• *Continued from Page 511*

given it by half-speed camera action will draw laughs and heighten interest in a picture. Obviously, then, fast tempo scenes often must begin their fast action with the photography.

The job of editing these scenes begins when filming is completed. No fast rule can be laid down as to the exact length of any fast action scene. This can only be determined by practice, by trial and error, by repetitious cutting and re-editing, and then studying the effect upon the screen again and again. Some comedy situations demand that scenes at the height of action be cut to 10 frames or less; reaction closeups even less.

To illustrate further, let us take a typical comedy action sequence involving a motorcycle policeman chasing the hero attempting to elude the officer by automobile. The basic scene is the medium or long shot of policeman following the automobile. If two or more cameras can be trained on this action, so much the better, for then there will be footage of the same action from more than one angle to cut back to, to break the monotony. This scene may require as much as 30 seconds. By shooting it at 8 frames per second, the screening time will be reduced to 15 seconds. While this is an improvement, the one shot to remain on the screen for 15 seconds would seem unnecessarily long. Besides, audience interest would be slowed momentarily, because, seeing the beginning of the chase, they know what the result should be and are anxious to see it—at least they sense a feeling of unnecessary delay that the one 15-second scene is consuming on the screen.

Anticipating this situation, the cameraman shoots several "reaction" shots—a closeup of the hero in his car glancing back apprehensively toward the policeman; of the pursuing policeman as he rides at top speed; of a dog scampering quickly from the road as the car approaches; etc. At the editing board, these shots are intercut with the longer basic shot of the policeman pursuing the hero.

The sequence begins with a moderate cut of the basic shot; the closeup of the pursuing policeman is next, then the closeup of the hero glancing back; then the shot of the dog scampering out of the way; and finally a return to the basic shot for perhaps 20 frames. The reader can easily visualize the tremendous increase in interest in the sequence cut in this manner as compared to equal footage of the basic shot running continuously on the screen for the same length of time.

But there is more to editing the se-

quence than merely cutting and splicing the scenes in the order described. Here tempo must be considered to vitalize the sequence and create the subtle heightening of interest the action demands. Into this one action sequence there might be many individual shots or "cuts." The first, a long shot of the hero fleeing from the policeman, may run 3 to 4 seconds; next would be the reaction closeup of the hero looking back — 1½ to 2 seconds; third cut would be the close shot of the pursuing policeman—2 seconds; the next cut would be of the dog scampering out of the way of the approaching car—1 to 1½ seconds, or enough to allow dog to get completely clear of the car; no more. Then finish with a cutback to the original scene, showing the policeman continuing his pursuit of the car—about 3 seconds..

The actual scene content, however, would more directly determine each scene length than the tentative time formula given here; but, roughly, the scene lengths indicated probably could be safely followed for the first cut of the picture, then shortened as re-editing and screening would indicate as necessary.

Of course, it's more work this way, but making movies *is* work — pleasant work; and better pictures result where the amateur resolves to put in some real

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conscientious work in editing to gain the best results. So accustomed are most of us to watching movies on theatre screens, we scarcely realize the tremendous amount of work put into a picture by the studio's film editors. But the next time you are watching a fast action picture on the screen, detach yourself from the story long enough, if you can, to study the editing technique that went into its making. Time each cut in seconds and observe how, as suspense is heightened in a sequence, each consecutive cut is shorter until the climax is reached.

This cutting for fast tempo not only applies to pretentious photoplay films, but can be applied to some of our personal backyard and vacation movies, too. Action scenes of a baseball or football game, or of hunting or fishing trips can be made more interesting to audiences outside the family, by building interest with suspenseful cutting. Take that baseball scene pictured at top of page on which this article begins. Dad socks the ball. Imagine the next shot as a brief closeup of the catcher as his eyes follow the ball in flight. Next we show the fielder gazing skyward and gauging the ball's flight for an accurate catch. No need to show him missing the ball. A cut back to the catcher, showing him throwing down his glove in disgust, plus another shot showing Dad safe on first base will tell the story more professionally than if the whole action was pictured in one continuous long shot.

Long shots of a member of the family fishing are common scenes in hundreds of home movies. Such scenes tell only one thing: Dad or Uncle Jim fished in the river. Often the fish they catch are never shown, much less the dramatic action that accompanied getting the catch safely to shore. How much more dramatic if quick tempo cutting were employed to show a closeup of the line indicating a nibble; the fisherman fighting to bring in his fish; a closeup to show his studied facial expression (a type of shot too often neglected); and the medium close shot showing the fish being raised from the water.

It takes a little planning, of course, to get the sort of shots that make interesting editing possible. Actually, little more footage is required than would ordinarily be consumed in filming the action from one position in a lengthy long shot. But what a difference in screen presentation and heightened audience interest!

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Lighting Small Groups . . .

• Continued from Page 508

brightens up the background that otherwise would contain pronounced shadows.

Where action is to take place among a small group of players, it should be rehearsed several times and the lights carefully arranged so that no matter how the persons move, there always will be the same degree of lighting upon their faces—unless, of course, the story calls for the obscurred lighting effect. But for ordinary indoor scenes in the home, the studied light placement should prevail. Where there is to be movement of people within the scene, care must be taken that no subject approaches a lighting unit too close, otherwise features will be washed out completely through over-exposure.

Groups are naturally more difficult to light than a single person or subject because the average amateur's lighting equipment cannot always be arranged to favor more than one person in the group. Here, one master light source placed well above the lens level and slightly to one side of the camera will lend the overall lighting necessary to cover all subjects adequately. This will result in heavy lighting on one side of subjects' faces, leaving shadows on the opposite side. But this can be corrected by placing another light, of lesser intensity, on the opposite side to provide the desirable balanced lighting effect.

As brought out last month, a bright reflector can be employed in place of an extra light unit, to supply subdued lighting to one side of the face in closeups. However, reflectors are of little value on groups in medium shots because their effectiveness is decreased considerably as they are moved away from the subject.

The amateur will often find need for

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a softer light than the brilliant photofloods afford, especially where lights are set close to a subject. This calls for diffusing the lights—a relatively simple procedure. To diffuse a light, it is necessary only to place before it some substance which will not appreciably reduce the light intensity, yet break up the light into a multitude of finer rays. Draftsman's tracing cloth and oil silk are two excellent materials for this purpose, and although an ordinary linen handkerchief has been used for the same purpose, the light transmission of the latter is not as great as the tracing cloth or oil silk. And where every iota of light intensity must be used, this is important.

In lighting groups, the background is often neglected. More pleasing results are obtained where one light is concentrated on objects in the background so that they will have normal exposure and be easily discernible instead of being underexposed. In ordinary homes with low ceilings, it is not always an easy matter to place lights for background illumination. Placing several strong lights some distance away from subjects will usually carry light into the background much better than one or two bright lights placed quite close to subjects.

Where only a few lights are available and they must be placed close to subjects, at least one light should be placed back of the subjects to light the background, or else the subjects should be moved closer to the background so that both will receive a more uniform lighting from the same source.

The use of an exposure meter is essential in determining just how well the background is illuminated in relation to the subjects. Meter readings can be taken on the subjects and then compared to readings taken on the background. If the background reading is higher, background will appear too bright when filmed. If background reading is about the same as that of subjects, subjects will not stand out from the background in the photography. The background should be subdued slightly in relation to subject so that subject will stand out clearly with a sort of third dimensional effect.

Backgrounds appear best on the screen when their lighting registers one or two points lower on the meter than the subject. This still permits sufficient illumination for details in the background to be easily seen.

In color work, illumination on the background should be more nearly that of the subjects. This is because color film has less latitude than black and white and must receive a more uniform exposure.

To bring out the third dimension effect still further, back lighting is often used. Spot lights placed high and in back of subjects will give nice high-lighting effects. If spot lights are not available, ordinary photofloods in reflectors may be used, but care must be taken that none of the stray light reaches camera lens or splashes onto other subjects or portions of the background.

All meter readings and exposure calculations should be made *after* the main or modeling lights are turned on, and *before* the backlights are burning. After the exposure is determined, then the backlights can be lit and the camera started. Backlighting does not change the exposure.

The big movie studios are not hampered by ceilings over their sets and can easily place lights where they want them. The amateur, on the other hand, with the limitations presented by the four walls and ceiling of his living room, must constantly wrestle with the lighting problems that such limitations hold out. But if the pointers offered here are followed, better than average lighting of interiors can result and such lighting will make a definite improvement in the film as a whole.

I've Got a Problem . . .

• *Continued from Page 500*

A: If you purchased your meter new, you should have received a G-E instruction book which gives you the equivalent Weston ratings for all G-E ratings. However, if you do not have this information, the following should serve your purpose:

WESTON	G. E.
64	100
50	75
40	64
32	48
24	32
20	28
16	24
12	18
10	16
8	12
6	9
5	7.5
4	6
3	4.5
2.5	4
2	3
1.5	2.5
1	1.5

Q: In reversing movie film at home, which bleach is better, the permanganate or bichromate formula and why?—S. T., Grand Forks, N. D.

A: Both are good, although the preference is for the bichromate because it does not leave the emulsion as soft as does the permanganate, nor does it seem to reduce the film speed as the permanganate has a tendency to do.



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1944 Contest Winners . . .

• Continued from Page 505

Flying Minute Men of The C.A.P., 1200 feet 16mm. Kodachrome, by Lt. Burton Belknap, Spokane, Wash.

Football, 200 feet 8mm. black and white, by Lloyd Messersmith, Greencastle, Ind.

From Now To Victory, 400 feet 16mm. Kodachrome, by Jack Shandler, Los Angeles, Calif.

Gang Crusters, 200 feet 8mm. Kodachrome with synchronized sound on disc, by C. A. Thomas, Salt Lake City, Utah.

Garden Truck, 200 feet 8mm. Kodachrome, by A. D. Furnans, Kansas City, Mo.

Ghost Town, 350 feet 16mm. black and white with sound on film, by Clarence Aldrich, Long Beach, Calif.

How Time Flies, 100 feet 8mm. black and white, by Fred Evans, Hollywood, Calif.

In Our Garden, 200 feet 8mm. Kodachrome, by Mildred Caldwell, Long Beach, Calif.

Jackass Male, 250 feet 16mm. black and white, by H. C. Nystrom, Burbank, Calif.

June Bride, 200 feet 8mm. Kodachrome, by Walter H. Kellogg, Syracuse, N. Y.

Little People, 400 feet 16mm. Kodachrome with synchronized sound on disc, by J. E. Klopfer, San Francisco, Calif.

My Dog, 250 feet 16mm. Kodachrome, by Mrs. Helen Bornmann, Philadelphia, Pa.

Nancy Joins The WAC's, 200 feet 8mm. Kodachrome, by Hrs. W. A. Kortkamp, Moline, Ill.

Neighborhood Interests, 200 feet 8mm. Kodachrome, by Mrs. David Cameron, Salt Lake City, Utah.

Ninety Days Hath Spring, 600 feet 8mm. Kodachrome, by Ernest Eroddy, Denver, Colorado.

Railroads Of Today, 200 feet 8mm. Kodachrome, by Henry B. Lorence, Chicago, Ill.

Sidewalk Tragedy, 50 feet 8mm. Kodachrome, by Gladys Berger, Buffalo, N. Y.

Silver Wings, 600 feet 8mm. Kodachrome, by Walter E. Smith, Decatur, Ala.

Sredni Vashtar, 400 feet 16mm. black and white, by David Bradley, Winnetka, Ill.

Team Work Wins, 800 feet 16mm. Kodachrome with commercially added sound on film, by John R. Sturgeon, Los Angeles, Calif.

The Great Cookie Jar Mystery, 150 feet 8mm. Kodachrome, by Lt. Robert J. Auburn, Dayton, Ohio.

The Four Seasons, 800 feet 8mm. Kodachrome, by Albert H. Duvall, Galesburg, Ill.

The Magic Carpet, 300 feet 8mm. Kodachrome, by Leon Sprague, Los Angeles, Calif.

The Unmarried Husband, 400 ft. 8mm. Koda. with Synchro-sound, by Jack Helstowski, Los Angeles.

Time Plays A Hand, 800 feet 16mm. black and white, by R. C. Denny, Fresno, Calif.

Vacation Wonderland, 300 feet 8mm. Kodachrome, by Theo. M. Merrill, Salt Lake City, Utah.

Where The Mountains Meet The Sky, 100 feet 8mm. Kodachrome with synchronized recording, by Al Morton, Salt Lake City, Utah.

Achievement Awards

Photography: H. M. Sonneborn, Glendale, Calif., for fine camera technique displayed in his prize winning 16mm. scenario film, "Conscience."

Editing: H. M. Sonneborn, Glendale, Calif., for excellent cutting and suspenseful editing of his picture "Conscience."

Titling: George A. Valentine, Glenbrook, Conn., for excellence of title composition and execution.

Sound: J. E. Klopfer, San Francisco, Calif., for excellent disc recording made with Synchrosound equipment for his picture "Little People."

As for descriptions of the various prize-winning films, limited space necessarily precludes anything but the briefest summary. Mrs. Holbrook's trophy film is described at length as the Movie of The Month in the April, 1943, issue of Home Movies. It concerns the trials of a housewife bent on making a cake for a contest, only to have it consumed by her unthinking husband and pals while she is out shopping. Excellent photography and editing plus a clever original story won for this picture the top award in the contest.

Conscience, 1st in the scenario class, is marked by superb photography, clever editing and unusually good acting on part of amateur cast. Story concerns a youth, suddenly turned killer, who commits suicide just as police crash his hideout.

As Ye Sow is packed with many laughable situations familiar to every movie maker. Story concerns a movie amateur planning a new production. A snoopy neighbor and the F.B.I. intrude for suspenseful moments, but complications are cleared up when the hapless amateur awakens from his dream.

Trial And Error was reviewed at length on page 354 of the September is-

sue. It concerns a husband who checks his bank statement to find a comfortable surplus, only to have it blasted by his wife's surprise collection of end of month bills. They go on a budget, but soon give it up. There's a surprise twist at end when a reporter calls to award the couple $5000 check for a contest conducted by newspaper.

Baby's Big Day is one of the best baby films ever reviewed by the editors. A tiny tot is pictured in dawn to dusk activities with each parent contributing interesting bits that make the picture a standout. It's an excellent production from start to finish.

Random Recollections is a fine example of knitting tiein shots with old footage to make an interesting continuity. It's producer had shots of son since infancy, filmed more scenes and came up with a picture that begins with son lamenting rain that keeps him indoors; then his father consoles him with tales of the good times they've had in past, all of which are shown in flashbacks consisting of previously made footage.

A Tramp In The Woods is a family outing film made interesting by clever human interest touches and good photography. A mother, father and small daughter go for a picnic in the woods. Along the way they encounter a sudden rainstorm, poor fishing, are chased by a bull, and ultimately have their luncheon eaten by a tramp who intrudes in their absence.

An Ancient Art, documenting the cutting of semi-precious gems, was Movie of Month for June, 1944, and is described at length in the June issue.

Brass Valves And Castings is an excellent 8mm. color documentary picturing the smelting of metals and step-by-step production of brass fittings from casting to finished product. In 16mm. it would equal the best contemporary documentaries in photography and editing.

Desert Playgrounds, picturing the beauty of desert regions of the southwest in excellent Kodachrome photography, was also a Movie of The Month and is described more fully in the April, 1944, issue.

Four Ways To Letter Titles...

• *Continued from Page 507*

on a piece of glass with a knife and rolling the print roller in it and then over the type. The size of type most suitable for amateur use is about 5/16" in height, otherwise known as 24 point. A 4" by 6" title card will allow sufficient margin for proper framing. Smaller cards used in the small titlers give a title with larger reading matter. To get white printing on a dark background the same method as with typing can be used—printing photographically with tissue paper used as the negative.

Figure 3—Hand lettered title cards may also be ordered from professional title makers, but most amateurs will enjoy the fun of making their own. The lettering may be done on white cards with black india ink or with white ink on black cards cut from photo album paper. Showcard or poster colors are easy to use and may be had in different colors for use on colored backgrounds for Kodachrome films. Lettering may be done with an artist's brush that can be drawn to a fine point or with special "speedball" pens. A celluloid draftsman's lettering guide, costing about a dollar, will prove helpful for lettering with these inks or for outlining in pencil. For hand lettered titles, the title cards should be fairly large, 8" by 10" or larger, as small lettering is difficult to make evenly and without irregularities that invariably show up in the greatly magnified image on the screen. For an 8" by 10" title area, the letters should not be less than ½" in height. To determine correct size of lettering, make a rough sample title card and view it thru the camera finder.

Figure 4—Movable letters of paper, wood, plastic and metal may be had in different colors and also different sizes depending upon the size title card used. One size may be used for main or subtitles as well by simply altering the distance at which the title is made and size card used. The camera finder can be used as a guide in determining the needed size letters. These movable letters are especially good with photo backgrounds and in making art titles. The use of about 8" by 10" photo enlargements or pictures clipped from the magazines, etc. together with ½" or ⅝" letters make very suitable main lead titles. Use the same size letters on a plain title card farther from the camera for the subtitles. Background material can be almost anything that will give good contrast to the letters when filmed, such as fabrics, of heavy weave, cardboard, blotting paper, wood panels, wallpapers, etc.

In addition to the regular molded title letter sets which may be purchased from camera stores, other suitable movable letters are alphabet soup letters, die-cut letters (as pictured) obtainable in sheets from stationers and variety stores, wooden block letters available in variety stores and department store toy counters, and unpainted die-cut card-



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board letters which may be purchased from most showcard artists' supply houses.

Another source of titling material often overlooked by the amateur is the wealth of road signs and directional markers that one encounters in making vacation and travel films. Filming these signs closeup, they serve as informative titles for your pictures and obviate the need for making explanatory titles later when editing them.

If this method of titling an outing film is to be adopted, it should be followed through completely so that every point of interest and each new change in locale is identified and explained by a closeup of the sign or marker found at the original location.

Maps, circulars and resort advertisements, filmed in closeup can also be inserted in travel films in lieu of titles to identify a locale or give information important to the scenes that follow.

Occasionally we find an amateur who leans on the theory that "titles only slow down the unfolding of the picture on the screen" as a valid excuse for not titling his pictures. We need only to remember, however, that in the days of silent movies, EVERY picture had titles.

Critical Focuser For Kodak...

• *Continued from Page 509*

The critical focuser comprises three basic parts: the base, essentially the same size as camera base, which supports a large hollow tube (C in diagram); the lens mounting A which takes the camera lens and holds a ground glass in back of lens at same distance as film plane in camera; and a second hollow tube D fitted with lenses at either end which rights the image projected by the camera lens upon the ground glass, making it visible right side up when viewed by the eye at opposite end of tube. The lenses for tube D were obtained from the Edmund Salvage Company, Audubon, New Jersey, and are 31mm. in diameter with a 92mm. focal length.

Both camera and focuser are mounted on a metal base plate that is slotted to slide back and forth along two rods that are a part of the special tripod mounting and which will be described later. Fig. 1 shows camera lens mounted on the critical focuser which has been shifted to the left to the cameras' taking position. Fig. 2 shows the camera with its lens returned to place, shifted back to taking position after the lens has been lined up with and focused sharply upon the object to be photographed.

All details and necessary dimensions for building this critical focuser for the model K Cine Kodak are given in the diagram—Fig. 5. The base and support B are of wood. The lens bracket A is a 2-inch disc cut from ¾-inch plywood with a jig-saw. A one-inch hole was bored in the center and this hole then fitted with a metal insert made from a piece of ¾-inch brass pipe. It was cut off in a lathe to insure that it would be squared up critically to form an accurate seat for the camera lens and also the ground glass. The same accuracy was followed in boring the one-inch hole in the circular piece A.

Means for attaching the camera lens to this bracket is by small brass screws (Aa), the heads of which were filed to fit the holes in flange of the lens mounting. These screws are driven into the piece A just far enough to permit holding lens tightly against the bracket. On the opposite side of piece A, a square of ground glass is mounted flush against the mteal flange insert. Centered over this is a piece of black masking paper in the exact center of which is cut out a rectangle the same size as a 16mm. film frame.

The two wooden end supports are joined together with a section of paper tubing cut from a discarded mailing tube 2½ inches in diameter. Dupont plastic cement plus the fabrikoid covering hold the tube firmly to the supports. Inside the tube C is another tube D which, together with the two 31mm. lenses mounted at either end, forms the magnifying unit that inverts and enlarges the lens image as seen by the eye from back of the gadget. The tube D is fixed securely within the tube C by means of cardboard rings slipped over each end as shown. Before the focuser is completely assembled, this tube is moved back and forth until it is sharply focused upon the ground glass.

Both tube C and D are painted flat black on the inside to reduce light reflection to a minimum. The rear unit, corresponding with unit B, has a small hole drilled in the exact center through which viewing of the magnified ground glass image is effected.

After this critical focuser was completed and covered with fabrikoid to harmonize with the camera finish, the next step was to build the lateral shift-over platform on which to mount the camera and focuser on a tripod for use. Now this platform is more elaborate than might be desired by other filmers. In addition to providing for the shift-over rods and mounting plate, it also

provides a pair of grooved wooden strips to permit using it on my titler; also there are two holes in the base for mounting two lengths of wood dowel at the front as supports for my special home-built effects-box, filter holders, etc.

The basic part of this shift-over platform is the flat metal plate on which both camera and critical focuser are mounted; and here it is important to remind that the critical focuser must be so mounted upon this plate that the camera lens, when removed from camera and mounted upon it, is at the same identical distance from subject as when mounted on the camera.

This plate is bent at each end and two round notches cut out to receive the two metal rods on which it slides laterally. The two rods are mounted upon another metal plate, the ends of which are turned up, as may be seen in Figs. 1 and 2. This second plate may be drilled and tapped to receive the tripod screw, or mounted on the secondary base as described above.

Determining the extent of lateral shift of the top plate will depend upon the make and model of camera for which the focuser is built. Adjustments should be so made that when the camera is shifted to the left (as seen from behind camera) its lens will be in the exact position it occupied when mounted on the focuser and the focuser was in viewing position.

A simple method which I followed in determining this lens position was to mount the camera and focuser on the sliding base, placing them in the approximate center of the stand. Stand was then placed on the floor near a wall with the lens facing and almost touching the wall. With the camera in taking position, outline of lens was penciled on the wall. Lens was then mounted on critical focuser and the focuser shifted to the right until the lens barrel was exactly opposite the penciled mark on the wall. This determined the exact position for viewing with the focuser, and stops were placed on the slide rods to so guide shift of the sliding plate thereafter.

With this gadget, centering camera on title cards is no longer a risk. And when I want to shoot ultra-closeups, I can focus with the same precision as obtained with the reflex focuser on the expensive Cine Special. It is worth every minute and every nickle it cost to build.

Synchronized Sound On Disc . . .

• *Continued from Page 510*

speed of 780 R.P.M., which gave me 13 frames per second. I decided to utilize the slow film speed to give me a longer "take" before having to reload. Incidently this worked out very well by using an 8″ record for a single roll or a 10″ record if the mechanism is stopped and the camera reloaded. By splicing one roll to another, synchronization is retained exactly to a frame. The standard 16 f.p.s. speed could be obtained had I taken the trouble to search for gears of correct ratio; but it must be remembered that this was in the nature of an experiment and the slower speed of 13 f.p.s. would detract nothing from either picture or sound quality in the finally projected films.

The altered camera, as assembled with the recorder for the purpose of shooting and recording a scene, is shown in Fig. 1. The camera is coupled directly to the record turntable by a solid shaft and gears. In filming a scene, the recorder switch is snapped on causing the turntable and camera to start turning simultaneously. Obviously this experimental hookup presents some limitations in camera movement, none of which cannot be overcome by further development and improvement.

Method of coupling camera with the turntable was comparatively simple. As shown in Fig. 3, the large 80 tooth camera gear was stripped of the motor spring and provided with a longer shaft that would extend far enough beyond the camera case to permit coupling the shaft and gears leading to the turntable. Holes were drilled in the bearing plates to permit meshing with both the 8 tooth cam gear and the 12 tooth rewind gear. These were the only camera gears used.

Having access to a lathe, I made small bronze bushings for the new bearings. In my first experimental hookup, the camera was driven by a short flexible shaft extending from center post of turntable to the camera gear shaft. I have since replaced this with the solid shaft, as pictured, by using the speedometer gear housing seen in Fig. 1 and shown in detail in the first diagram.

The recorder to which camera is thus coupled was assembled from an old public address amplifying system and a General Industries turntable and cutting head. A strap iron bracket extending from side of the carrying case, holds the camera in proper position, being attached to the camera by means of a tripod screw. Pictures may thus be taken with this arrangement with the sound synchronized on disc so that it is possible to obtain exact lip-synchronization.

After pictures are taken and the films processed, the next step is to project them with the recording synchronized

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with the film. When shooting the pictures, of course, start marks must be made on both the record and the film as a guide for starting both together later in projection. A nick in edge of film or a punch mark in the film just below the film gate usually will suffice. A small dot applied with red lacquer or fingernail polish on the recording will indicate the exact starting position for the playback needle.

As may be seen in Fig. 2, coupling of projector with the playback turntable is by means of a flexible shaft connecting the turntable mechanism directly to the threading shaft of the projector. Almost every make of 8mm. and 16mm. projector provides a threading knob at the front or side of projector to which the flexible shaft may be coupled. In the case of my Eastman model 70 projector, the knob is conviently located at the front of the machine. The shaft is connected with the motor through a pulley and v-belt so that no strain is placed on gears of the projector mechanism when tapping this shaft to drive the turntable.

This knob was found to rotate twice for each frame of film. In order to match the 10-to-1 ratio at the camera and give 10 frames of picture to each revolution of the turntable, I had to have a 20-to-1 ratio at the turntable. I purchased a used record player and removed the rim-drive and motor. Thus, only the turntable, pickup and cabinet were used. I then built a worm and gear drive from a 20 tooth gear plus a section of a ¾" 10 T.P.I. bolt for a worm. The main drive shaft holds the worm. A governor from an old discarded spring drive phonograph motor smooths out the rev action. The turntable was fitted through a rubber disc drive to the 20 tooth gear.

Coupling of turntable and projector was then effected by means of a length of speedometer cable. Cable was joined to the turntable main shaft by soldering small brass couplers on the ends of the flexible shaft as shown in the "Phono Drive Connection" diagram. A similar coupler was soldered on the other end of cable to provide a connection with the projector.

At the projector, the escutcheon plate around the threading knob shaft was replaced with a brass plate to which was soldered a short collar with a male thread. This served to take the coupler of the flexible shaft, enabling it to be screwed up tight to form a positive fit of flexible shaft and projector shaft. The same treatment was given the joint at the turntable and details of these connections are shown in the diagrams.

For amplification of the recorded sound when screening pictures, my regular recorder amplifier may be used or the leads from the pickup can be connected to the house radio for amplification. In the latter case, the volume control at the turntable may be used to regulate the sound.

What has been done here with a Univex camera can likewise be applied to almost any other make of cine camera. Some camera mechanisms are more adaptable than others, of course, and the necessary alterations obviously should not be attempted without first studying the camera thoroughly. Coupling projector with turntable is an easier task, in that the universal feature of threading knob on most projectors makes the drive shaft connection relatively simple to achieve.

Salon Features Amateur Films...

• *Continued from Page 506*

each film. Needless to say, this is an essential item for any public showing of films. Today, people are accustomed to viewing motion pictures with sound, and the absence of it, especially with those unitiated in the hobby of amateur movies, is decidedly noticeable. Such music, however, must be carefully selected. It must be appropriate for and in harmony with the film for which it is selected.

We had the pleasure of screening Raymond Korst's "Animal Antics" which features the trick photography described in the June, 1944, issue of Home Movies, and the recordings we selected to background this film were a perfect match for this picture. Particularly did they complement the rhythm of action where animals in the zoo were seen swaying back and forth. In another instance, we found a record that included the crow of a rooster which harmonized perfectly with a sunrise scene in Al Richter's "Lake Tahoe."

Our club members were particularly interested in the superb home processing demonstrated in the finish of films loaned us by Raymond Korst of Buffalo, New York, and Tom Costley of our own club. These projected with all the clarity and brilliance of the best factory-processed films.

The programs of films and their contributors were as follows:

"Freckles Herself," by Ralph Richards, San Jose, Calif.

"What Price Victory," by Jesse W. Richardson, San Francisco.

"Lake Tahoe," by A. W. E. Richter, San Jose, Calif.

"Life In The Ozarks," by Bruce Barnhill, Los Angeles.

"The Book Agent," by Wm. Thornberry, Menlo Park, Calif.

"A Busy Day For A Little Busy Body," by Raymond J. Berger, Cheektowaga, New York.

"Christmas Well Spent," by Dr. A. J. Thatcher, San Mateo, Calif.

"Playtime In Santa Clara Valley," by T. M. Costley, San Jose.

"Our Wedding Day," by Earl Brisbin, San Jose, Calif.

"Around The Yard," by E. J. Amarantes, San Jose, Calif.

"Animal Antics," by Raymond J. Korst, Buffalo, N. Y.

"The Thirty-Niners," by Al Morton, Salt Lake City, Utah.

Before returning the loaned films, we attached an especially prepared leader to each crediting the film with special exhibition at the Salon.

In order to establish ourselves in good standing with our fellow hobbyists, so that we might again call upon them for films next year, we exercised special care with all films entrusted to us. Each was carefully cleaned before and after projection and returned promptly wound upon its original reel. Believe it or not, not a single splice parted during the showing. A model 70 Eastman Kodascope and a Bell & Howell 8mm. projector were used for screening the pictures. Two amateurs, in submitting their films, made specific requests that they be projected on a certain make projector, and these films were so programmed as to make this possible.

As indicated by the program above, professional films were excluded. It was a 100% amateur show with 8mm. Kodachrome and black and white films divided equally on the program. The Salon is now established as an annual event with the San Jose Movie Club, and next year's show will also include 16mm. films.

This type of club activity is to be recommended to all amateur movie clubs seriously interested in furthering the activity and interest of its members, as well as for acquainting a community with a club's activities and building membership. As a rule, there are enough good films to be found among the members of a club to provide a worthwhile program for public showing. For subsequent showings, outstanding films produced by members of distant clubs or individual movie amateurs will be found readily available. It is well not to underestimate the public's interest in amateur movies, as we did in our first public screening, but to choose an auditorium capable of seating an audience numbering in the hundreds. Just let them know you have home movies to show, and they'll come, and stand in line if necessary, for a choice seat!

Reviews of Amateur Films . . .

• *Continued from Page 498*

like the day. She tearfully accepts him and they embrace.

While the photography and titling of this picture is generally good, it's chief fault is too hurried action on part of players which we can check up as an error in direction. The player's hearts do not seem to be in their work. The story idea, while an old one, is sound, and would prove more successful if treated as comedy rather than drama.

An editorial fault noted was in the several scenes showing the card players. Even though some shots were supposedly set months later, the players were invariably the same and seated in the same chairs around the table. These shots should each have been filmed from a slightly different camera set up and the players moved or even dressed differently.

This type of picture calls for more than average acting and direction with plenty of pantomime and emoting employed to keep the story moving. Painstaking rehearsals can do much to smooth out the acting faults of amateur thespians in story films of this type.

The good points were just enough to win for this picture a 3-Star Merit Leader.

NERVES ON EDGE, 175 feet 8mm. black and white, was filmed by Frank A. Rall, St. Joseph, Mo. It is a dramatic story based upon a logical plot but falls short of effectiveness because it is too long drawn out in the telling.

Opening scene shows a young girl dressed as for a party picking up a telephone and starting to talk. It develops that she is calling her boy friend, although she is never shown dialing nor is there any other business that would indicate she was calling him. A title eventually clears things up and we see the boy friend reject her invitation to visit her with a curt "I'm too busy this afternoon."

Boy friend then goes for a walk in the park. He encounters a nursemaid on a park bench tending an infant in a perambulator. He strikes up conversation with her. After awhile, nurse asks if he will watch baby while she goes to make a phone call.

The nurse remains away for quite

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some time and the man gets nervous, indicated by frequent glancing at wristwatch, etc. He looks up to see his girl friend drive by in her car. She stops, gets out and bawls him out, then leaves. By this time, man decides not to wait for nurse, but to wheel baby in direction in which nurse went to make phone call.

Meantime, nurse returns to scene from opposite direction, misses man with baby and perambulator, calls a policeman, and has him arrested. There's an explanation and all ends well.

A fault in editing were the repetitive closeups of the wristwatch. Once the watch was introduced in closeup, it was enough to show the man glancing at it from medium and longshot, as was frequently the case.

Overall photography was generally fair with too-frequent fadeouts one of the chief drawbacks. A Home Movies' 3-Star leader was awarded this otherwise good 8mm. photoplay effort.

Idea For Xmas Movie . . .

• *Continued from Page 503*

Medium shot: Camera set slightly back of tree in order to get a portion of tree in the scene. Bobby enters room, runs toward tree.

Closeup: Bobby picks up some particular toy, examines it, etc.

Closeups Of Mother or Dad or both, as they watch Bobby. Place camera low and shoot up to catch the more natural expression of the parents looking down at Bobby on the floor.

Closeup: (This can be a sequence of several closeups catching Bobby from several different angles showing studied expressions and actions as he discovers other toys and plays with them. Fade-out.

Medium shot: of family at dinner table. Move in to—

Closeup: of Bobby at dinner table, with a toy close by, stuffing himself with turkey, etc.

Medium closeup: Mother and Daddy watching Bobby and smiling.

Closeup: Of clock showing the hour 8 o'clock.

Medium shot: Mother picks up Bobby, holds him up to Daddy for a good night kiss, then exits with child toward nursery.

Medium closeup: Mother tucks Bobby in bed, placing a toy bear beside him. Snaps out table lamp nearby. Fadeout.

Title: THE END.

While more experienced filmers might scoff at this simple story plot, it nevertheless provides a sound story basis for an entertaining movie that even the more professional could utilize with success. The simplicity that appears in cold print can be turned into a warm, wholesome screen story by camera artistry and good editing. This, of course, depends upon the individual.

Essentially, the story idea, as offered here, is for the beginning amateur—the filmer with not too much experience. Yet there is plenty of latitude for him to expand upon the story and to work in little bits of human interest business that will give the picture added screen appeal.

At two different points we have suggested such deviations and there are other opportunities. If there are more than one child in the family, they must be brought into the picture, of course, and their activities can follow pretty much that outlined for Bobby, except that all cannot sit upon mother's lap at one time while she reads the bedtime story! So we group them around mother, and ultimately show them nodding with drowsiness, and then being hustled off to bed.

If Grandma and Grandpa will be with you Christmas, they, too, can be included in the scenes along with mother and Dad. While mother is reading to Bobby, cut in shots of Dad, Grandma and Grandpa trimming the tree. The following day, add closeups of them at the dinner table.

And here are a few tips that will make such picture taking easier: where indoor lighting charts are followed instead of using an exposure meter, take into consideration that the Christmas tree will be considerably darker than other objects in the room, and that chart exposures are based upon average tones and colors. Where details of tree are desired, open up another stop.

If you're using Kodachrome, the tree trim can be emphasized in a more interesting manner by shooting a series of closeups of various sections of the tree, each time centering camera upon some brightly colored ornament.

Many filmers miss on exposures where

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Mrs. Holbrook...

• *Continued from Page 504*

she borrowed films from club members, but it was her desire to present screen fare strictly in the lighter vein that kept her turning out new pictures, and because of this, Mrs. Holbrook became probably the most prolific of 8mm. amateur film producers.

Certainly her humanitarian efforts have been well repaid, not only in the voiced appreciation of those she has helped, but in the incentive they gave her to pursue her hobby and attain the recognition and success that goes with winning the Lloyd Bacon Trophy.

★ ★ ★

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★ ★ ★

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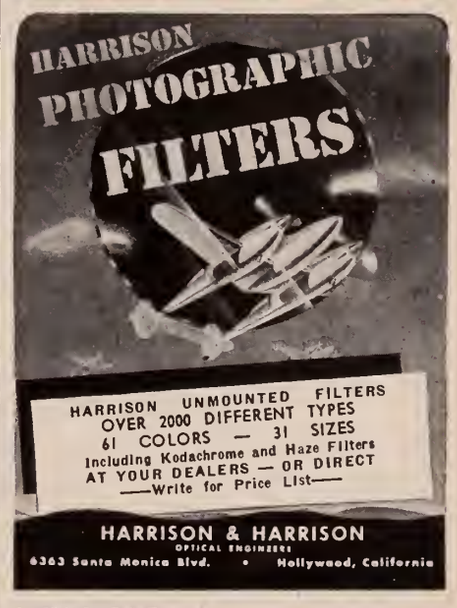
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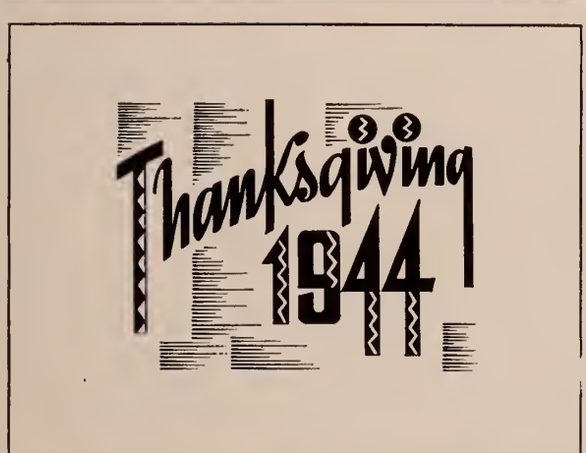
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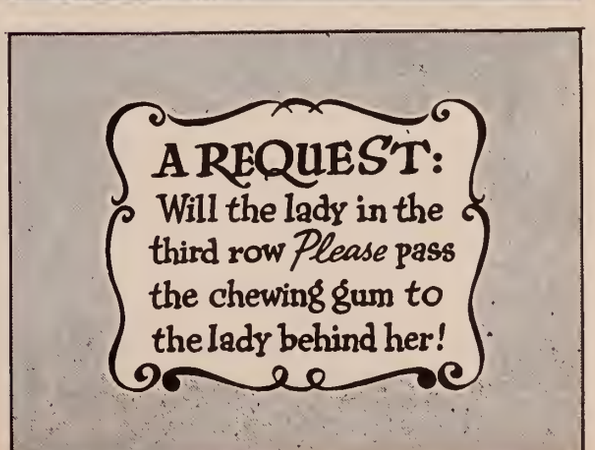












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USE THIS INDEX OFTEN!

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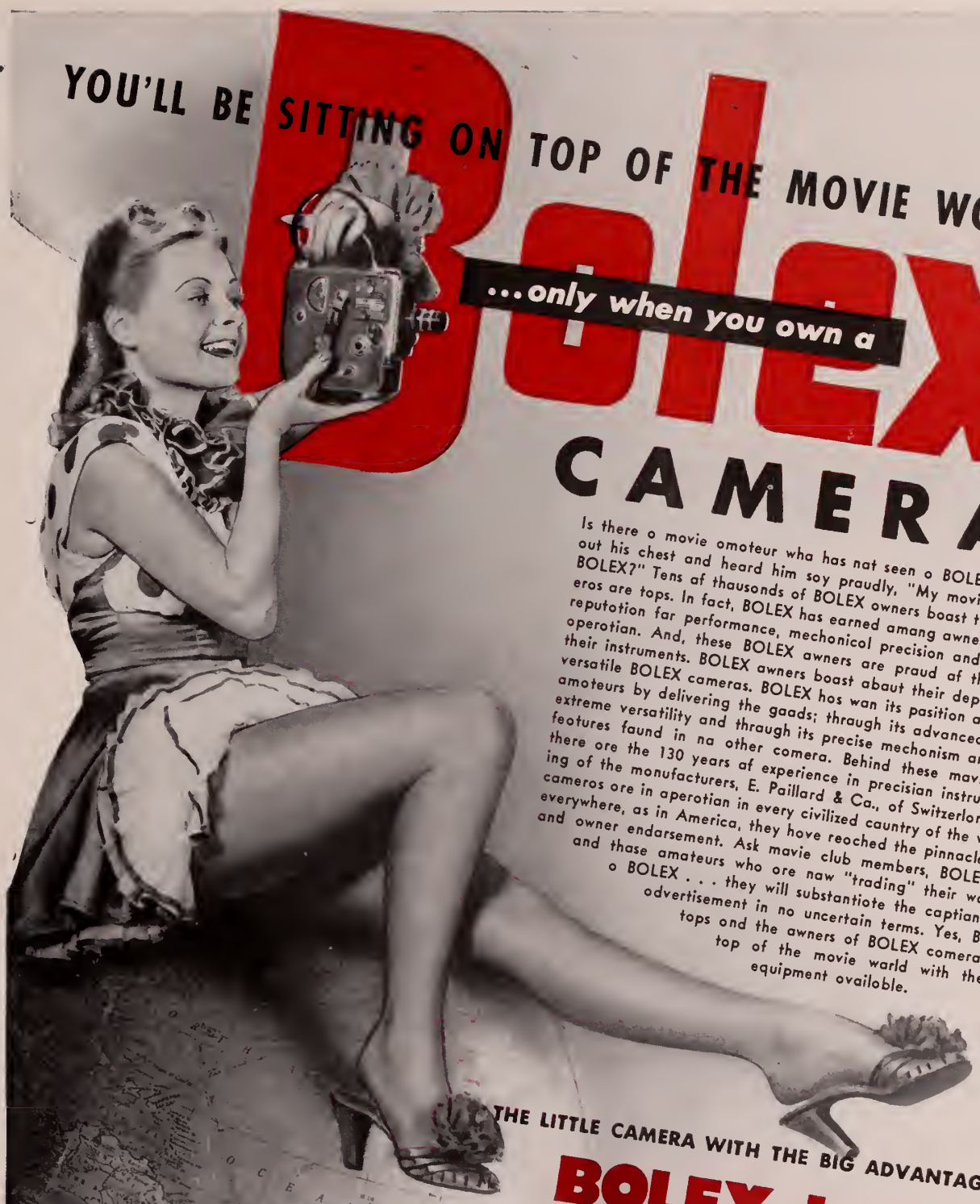
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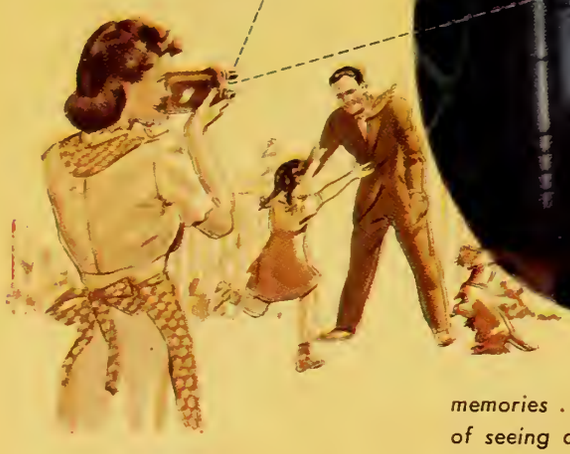
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